BBC
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Win!

BBC DOCTOR WHO MAGAZINE

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Letter from The Editor

I know that BBC Worldwide's new version of *Shada* is already available, but I've tucked it away for now, just in case some of the Christmas telly proves so disappointing that I'll need extra sustenance.

I'm certainly looking forward to seeing *Shada*. I grew up in Cambridge, and my dad was working at the university when the BBC crew visited in October 1979. He earned a special overtime payment for keeping the public away from Clare College Bridge during filming of the punting sequence and came home that evening with some colourful stories about Tom Baker. I remember this was around the time *Doctor Who Weekly* launched, so I'm not sure how much more excitement I could have handled.

Steve Cambden's article on pages 42-44 is particularly evocative. Steve's picture of Tom and Lalla Ward standing outside the Heffers bookshop on St Andrew's Street brought back a flood of memories, not because I was there (I imagine I was at school that day) but because that's the shop I used to visit with my parents to search for Target novelisations. Coming across a picture of Doctor Who standing outside the shop where I bought so many of my *Doctor Who* books was something of a time-travelling experience in itself.

I expect the latest incarnation of *Shada* will mark the final chapter in the saga of this famously unfinished story. On Christmas Day I predict *Twice Upon a Time* will be accompanied by a more bittersweet feeling of closure. This is the final bow for a Doctor and a showrunner who have taken the programme to new heights over the last few years. Peter Capaldi and Steven Moffat are one of the greatest partnerships in the history of *Doctor Who* and I'm going to miss them.

This issue's free gift celebrates the episodes they made together and looks forward to a new era. I hope you like it.

Write in to let us know what you thought of *Shada* and *Twice Upon a Time*. In the meantime, and on behalf of everyone at **DWM**, I'll borrow the immortal words of William Hartnell's Doctor in wishing "a happy Christmas to all of you at home!"

Marcus

"People are going to absolutely love Jodie. Then they'll notice that, at the same time, they miss Peter." Steven Moffat

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BBC

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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

ARROWS OF TIME

■ *Arrows of Time* is a 'multi-Doctor, multiverse' *Doctor Who* planetarium show. This 4K presentation features animated biometric talking avatars and a brand-new story starring ten Doctors. The production includes the voice talents of John Guilor (the voice of the First Doctor in 2013's *The Day of the Doctor*) and Jake Dudman, narrator of Big Finish's *Tenth Doctor* and *Eleventh Doctor Chronicles*. The 2018 global tour dates and venues for *Arrows of Time* will be announced soon. For more information, go to *arrowsoftime.com*

TARGET ART

■ Who Dares has published the fourth volume of *The Target Covers of Andrew Skilleter*, a series of limited-edition portfolios featuring a themed selection of Target Books cover art, as painted by *Doctor Who* artist Andrew Skilleter. This handmade, hardback portfolio contains seven A4-sized prints of all the covers from Tom Baker's final season (1980-81) – *The Leisure Hive, Meglos, Full Circle, State of Decay, Warriors' Gate, The Keeper of Traken* and *Logopolis* – each signed by the artist. Volume Four of *The Target Covers of Andrew Skilleter* is limited to just 75 copies worldwide and is only available until Christmas, priced £85 from *tinyurl.com/WhoDaresTarget*

LETHBRIDGE-STEWART

■ Candy Jar Books has announced two new additions to its limited-edition *Lethbridge-Stewart* novella range: *The Lost Skin* by Andy Frankham-Allen and *Travers & Wells* by Robert Mammone. Both books are available now for £12.99 each, either from the Candy Jar Books website *candy-jar.co.uk* or the new Lethbridge-Stewart website *lethbridge-stewart.co.uk*

Countdown to Christmas

It's nearly time for this year's *Doctor Who* Christmas Special, *Twice Upon a Time*, which will air on Christmas Day.

A preview clip of the episode was shown as part of BBC One's *Children in Need* telethon on Friday 17 November. In the clip, the First Doctor (David Bradley) comes face-to-face with the Twelfth (Peter Capaldi) inside the TARDIS. To watch the clip, go to *tinyurl.com/CINpreview*

Thanks to BBC North, some lucky fans have the chance to watch the Christmas episode (excluding the final regeneration scene) before Christmas Day at special preview screenings in Hartlepool, York, Hull, Newcastle, Middlesbrough, Salford, Durham and Bradford between Thursday 14 and Friday 22 December. Tickets were made available through a ballot and allocated with a random draw.

Following its Christmas Day TV broadcast, *Twice Upon a Time* will be shown in cinemas around Australia on Boxing Day. The cinema screenings will also feature two exclusive bonus pieces, taking audiences behind the scenes of the Christmas Special. For information on participating cinemas and to purchase tickets, go to *tinyurl.com/CinemaSpecial*

For more behind-the-scenes coverage of the Christmas Special, an *Access All Areas Doctor Who Special* presented by Jo Whiley will air on BBC Radio 2 from 8.00pm-10.00pm on Thursday 21 December. Jo chats with the stars of the series on the set of the Christmas Special and explores the BBC *Doctor Who* archive. Pearl Mackie, who will appear again as Bill in *Twice Upon a Time*, will read the CBeebies Bedtime Stories *Interstellar Cinderella* by Deborah Underwood and Meg Hunt on Christmas Eve and *Ellie's Magic Wellies* by Amy Sparkles and Nick East on New Year's Day.

Of course, this year's Christmas Special will feature not one, not two, but three Doctors, as the end of the episode will mark Jodie Whittaker's first on-screen appearance in the series. From 6.00pm on Christmas Eve Jodie will be one of three 'Wise Women' to host a night of radio on BBC 6 Music. Jodie says, "I'm absolutely over the moon to be asked to be part of this year's three Wise Women. It's been brilliant revisiting shows that I loved listening to the first time round and also getting to choose two hours' worth of my favourite tracks, most of which I discovered through listening to 6 Music. So thanks for that, and hope you enjoy it."

Recording is now underway for Jodie's first episodes as the Doctor. Meanwhile, turn to page 20 to read **DWM**'s exclusive preview of *Twice Upon a Time*...

A preview of Christmas, shown on *Children in Need*.

Access All Areas presenter Jo Whiley joins Peter Capaldi during location recording of *Twice Upon a Time*.

99 Big Finish Adventures for 99p

On one of Big Finish's biggest special offers to date, you can get 99 audio adventures – featuring the Doctor, Daleks and Cybermen – for just 99p each.

Among the 99 audio adventures are: the first 50 releases from the *Doctor Who* Main Range (including *The Sirens of Time* starring Peter Davison, Colin Baker and Sylvester McCoy, and Paul McGann's first tale, *Storm Warning*); 18 tales from *Dalek Empire* (featuring David Tennant's first confrontation with the Daleks before he became the Doctor); stories from the first series of *Cyberman*; four early UNIT adventures starring the late Nicholas Courtney as Brigadier Lethbridge-Stewart;

a tale from every chapter of the first 11 Doctors' lives in *Destiny of the Doctor* (featuring narration from Carole Ann Ford, Lalla Ward, Catherine Tate and Jenna Coleman); and the audio adaptations of the three *Doctor Who* stage plays from the 1960s and 1980s.

This special offer runs until 22 December 2017. To access these 99 downloadable bargains, go to *bigfinish.com/99for99* using the password 'redballoons'.

Also available from Big Finish is the special *Short Trips* Third Doctor story *Landbound*, narrated by Nicholas Briggs. This release is offered as a free download via the Paul Spragg Short Trips Memorial Opportunity. Go to *tinyurl.com/LandboundDownload*

Seventh Doctor German DVD Set

To mark the 30th anniversary of Sylvester McCoy's Seventh Doctor, a special region-free DVD box set – presented as a hardcover coffee-table book – has been released in Germany by Pandastorm Pictures, priced €150.

The 17-disc collection *Siebter Doktor Special Collector's Edition* contains every Seventh Doctor story from 1987 to 1989 in English and German audio (with English and German subtitles) and over 24 hours of bonus material.

Disc 17 in the set is an exclusive bonus disc which contains the BBC America special *The Doctors Revisited: The Seventh Doctor*, a brand-new interview with script editor Andrew Cartmel and a worldwide exclusive release of the restored, extended version of *Silver Nemesis* (1988), which was previously released only on VHS.

This box set is limited to 1,000 numbered copies. It comes with a 52-page booklet containing background information (in English with a German translation), written by Andrew Cartmel. For more details visit *tinyurl.com/7thGerman*

BACK ON TARGET

■ The Target Books range of *Doctor Who* novelisations, much loved by fans in the 1970s and 80s, is being revived by BBC Books in 2018 with four new titles, each based on the TV episode of the same name. The new books will be *Rose* by Russell T Davies, *The Christmas Invasion* by Jenny Colgan, *The Day of the Doctor* by Steven Moffat and *Twice Upon a Time* by Paul Cornell. More details to follow in the new year.

WHOBLIQUE STRATEGIES

■ *Whoblique Strategies* is an unofficial 'concept album' that features 275 works of *Doctor Who* related fiction. Playwright and theatre producer Elton Townend Jones has brought together 70 professional and fan authors to create the work, which is available from *chinbeardbooks.com*. All profits will be donated to Children in Need.

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Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

WHERE'S GRAHAM?

■ **Bradley Walsh** plays Mr Smee in *Peter Pan: Christmas in Neverland* at the Arena Birmingham (20-24 December) and later at the SSE Arena Wembley (29-30 December). Bradley promoted his *When You're Smiling* album with appearances in November on *The One Show* (10th), *Sunday Brunch* (12th) and *This Morning* (13th). Meanwhile **Mandip Gill** is Talia in BBC One's six-part drama *Love, Lies and Records* until 21 December.

CHRIS' WORD

■ **Christopher Eccleston** appeared in an edition of *Lorraine* on 8 November (*tinyurl.com/ChrisLorraine*) and Graham Norton's Radio 2 show on 18 November. Chris was reunited with filmmaker Gerard Groves for a follow-up interview tying in with the second series of *The A Word* (*tinyurl.com/EccleAut*).

Graham Norton and Christopher Eccleston.

IT'S BEHIND WHO

■ **Sharon D Clarke** is the voice of Duchess Mouse in the Hackney Empire's *Cinderella* until 31 December. Sharon chatted and performed at Pizza Express Live's *Comparing Notes* event in Holborn on 10 December. **Tom Baker** voices Dragon Who in *Sleeping Beauty* at the Theatre Royal Windsor until 7 January. **John Barrowman** will be in concert at the Melbourne Arts Centre's Hamer Hall on 16 January. He stars in *Dick Whittington* at the Manchester Opera House until 7 January.

OMNI CAPALDI

■ **Peter Capaldi** presented Armando Iannucci with the Outstanding Contribution to Film and Television award at the British Academy Scotland Awards on 5 November, quoting from *The Thick of It*'s Malcolm Tucker.

PEARL'S PARTY

■ **Pearl Mackie** attended the *Glengarry Glen Ross* opening at London's Playhouse on 9 November. She officially reopened Lansdowne School in Brixton, a special educational needs establishment, on 15 November. Pearl plays Charlotte in the six-part scripted podcast drama *Adulting*, which was commissioned by *The Guardian* and written by **Eddie Robson**. The podcast is available free via *theguardian.com/audio*. Pearl's run as Lulu in *The Birthday Party* begins at the Harold Pinter Theatre on 9 January.

LUCAS ILLUMINATES

■ While promoting his autobiography *Little Me: My Life from A-Z*, **Matt Lucas** switched on Hay-on-Wye's Christmas lights on 24 November as part of the Hay Festival Winter Weekend. Matt was a guest on Channel 4's *The Last Leg* on 1 December.

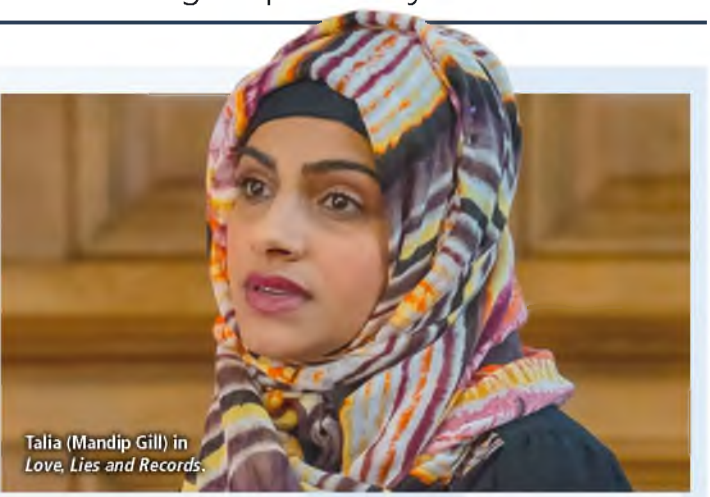
MATT AND JENNA

■ **Matt Smith**'s swansong appearance in the second season of Netflix's *The Crown* is now available (trailer at *tinyurl.com/MattPrince*). Matt has featured in a photoshoot for *Bust* magazine and appears with Cara Delevingne in Burberry's Winter Collection campaign video (*tinyurl.com/PetShopMatt* and as seen instore via *tinyurl.com/MattBurberry*). **Jenna Coleman** attended the *Harper's Bazaar* Women of the Year Awards at Claridge's on 2 November, a dinner for British *Vogue*'s December edition at the River Café on 7 November and modelled for 100 years of Cartier Tank watches. Jenna appears in the *Victoria* Christmas Day episode *Comfort and Joy* (ITV).

KAREN IN THE JUNGLE

■ *Jumanji: Welcome to the Jungle*, starring **Karen Gillan** as the Lara Croft-inspired game avatar Ruby Roundhouse, arrives in UK cinemas on 20 December (trailer at *tinyurl.com/GillanRuby*). Karen featured in Virgin Atlantic's November issue of *Vera* magazine. In November she reprised the character of Nebula for the as yet unnamed *Avengers: Infinity War* sequel. Karen described the job as "the longest shoot in the world".

Paul McGann stars as Professor John Gaskell in *Holby City*.



Talia (Mandip Gill) in *Love, Lies and Records*.

TENANNT'S VOICE

■ **David Tennant** voices the animated bull Angus in the movie *Ferdinand* (in cinemas in the UK from 22 December) and the villainous Scottish rodent in BBC One's Christmas animation *The Highway Rat*. He also narrates *Tales of a Time Traveler* at Houston's Burke Baker Planetarium (trailer at *tinyurl.com/DTTimeTales*). *Call of Duty World War II: Nazi Zombies*, with David voicing Professor Drostan Hynd, is now available (preview at *tinyurl.com/CallofTennant*).

COMETH THE DOCTOR

■ On 14 November, **Sylvester McCoy** provided the voice of the comet in *Comet's Coming* for the opening episode of the fourth series of *Sarah & Duck* (CBeebies). **Paul McGann** made his *Holby City* debut as Professor John Gaskell in two-part special *Group Animal* on 5 and 7 December. **Peter Davison** joins Christopher Timothy behind the wheel of a Morgan 4/4 car to present the travelogue *Vintage Roads*, a three-part series on More4. **Louise Jameson** returns as diva Racquell in *My Gay Best Friend* at Islington's Hope Theatre from 9 to 27 January. **Nicola Bryant**'s *Star Trek Continues*: *To Boldly Go* episodes are available via*tinyurl.com/Nicola-ST*. **Bonnie Langford** attended the *Inside Soap* Awards at London's Hippodrome on 6 November and *Big Fish The Musical*'s Gala Night at The Other Palace Theatre on 8 November.

Sylvester McCoy is the voice of Comet in *Sarah & Duck*.

Rodney Bewes in *Resurrection of the Daleks*.

MERRONEY CHRISTMAS

■ **Colin Baker**'s vocal contributions as Paul Merroney from the long-deleted *The Brothers* LP *Christmas with the Hammonds* (including his *White Christmas* solo) can be heard at *tinyurl.com/MerroneyXmas*.

OBITUARIES

■ **Dudley Simpson**, *Doctor Who*'s most prolific composer from the original run of the series, died on 4 November aged 95. A full tribute will appear next issue. **Keith Barron**, who played Captain Striker in 1983's *Enlightenment* plus Isaac Barclay in 2009's *Plague of the Daleks* (Big Finish), died on 15 November aged 83. **Scott Fredericks**, who was Boaz in 1972's *Day of the Daleks* and Maximillian Stael in 1977's *Image of the Fendahl* plus Carnell in Magic Bullet's audio series *Kaldor City* (from 2001) died on 6 November aged 74. **Rodney Bewes**, who was Stien in 1984's *Resurrection of the Daleks*, died on 21 November aged 79. **Michael Ladkin**, a RAF Pilot in 1967's *The Faceless Ones*, died on 17 April aged 72.

Dominic May thanks Russell T Davies, Niall Doran, Toby Hadoke, Natalie Jayne Hall, Kaleidoscope, Matthew Kilburn, Alasdair MacFarlane, NGW Ltd, David Saunders and numerous Doctor Who *cast, crew, agents and websites for their input into 2017's* Beyond the TARDIS. **DWM**

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Galaxy Forum

Your views on the ever-changing world of *Doctor Who*...

The Thirteenth Doctor's costume has been revealed! Here's what you think of it...

DRESSED TO IMPRESS

■ **CLIVE RAMSDEN** EMAIL
I absolutely love the Thirteenth Doctor's new costume. At first I wasn't sure, but it's only taken a few hours to grow on me. I think the new TARDIS design looks really cool as well. With the recent announcement of the team that will be joining Jodie, the new series is shaping up nicely.

■ **JOHNNY KILROY** EMAIL
Jodie Whittaker's costume is a fantastic blend of a modern and a 1970s aesthetic, which complements the character of the Doctor perfectly. The retro multi-coloured stripes and yellow braces hark back to the costumes of the Fourth and Sixth Doctors; meanwhile, the long coat pays homage to the Tenth Doctor's outfit. To me, it seems like the perfect middle ground between the zany costumes of the early Doctors and the more casual outfits of recent Doctors. I think it's an inspired decision.

■ **MORRIS DUTCHLEY** EMAIL
The new costume is weird. It's mismatched in colour, the suspenders stick out, there's a bar across the shirt and a strange beige grey coat over it, with aquamarine trousers that are too short for her legs. It's a fashion designer's nightmare. It's perfect!

■ **NICHOLAS PEAT** EMAIL
She looks like she's on her way to the Rainbow House to read Zippy and George a story. At least the TARDIS looks nice.

■ **MATTHEW ROSE** EMAIL
Jodie's new costume looks like the greatest hits mixed together. A long Tenth Doctor-ish coat, braces and boots like the Eleventh's, and a T-shirt that looks like it has the Fourth Doctor's scarf pattern going across it. And what a great, sneaky way to unveil the new retro TARDIS look. This is an exciting time to be a fan and I cannot wait to see Jodie in action in her new costume with her new TARDIS. I'm wondering if she will have a new sonic screwdriver too...

Ross Muscroft's artwork inspired by Jodie Whittaker's new Doctor.

Star Letter

A FRESH START

■ **ROSS MUSCROFT** EMAIL
I am such a fan of Jodie Whittaker's Doctor already. I think she radiates the essence of the Doctor, and that rather excites me. What I find great about Jodie being the first female incarnation of the Doctor is that it finally has people talking about *Doctor Who* again – even people who wouldn't normally watch it. This next series seems to be regenerating into something fresh. I was excited to see that the TARDIS exterior has been changed to begin this new chapter in *Who* history. And of course, speaking of a new look... the Doctor's new outfit is better than ever, almost like something you'd see on a mannequin at Urban Outfitters. This has to be one of my favourite outfits worn by the Doctor to date. It's unique, from the boots all the way to the earrings (yes, the Doctor has earrings now!). I really cannot wait until Christmas to see Jodie's first few minutes of being the Doctor.

Ross' letter wins him a copy of *The War Master*, new full-cast audio dramas starring Derek Jacobi. It's available now from *bigfinish.com* priced £23 on CD.

First look...

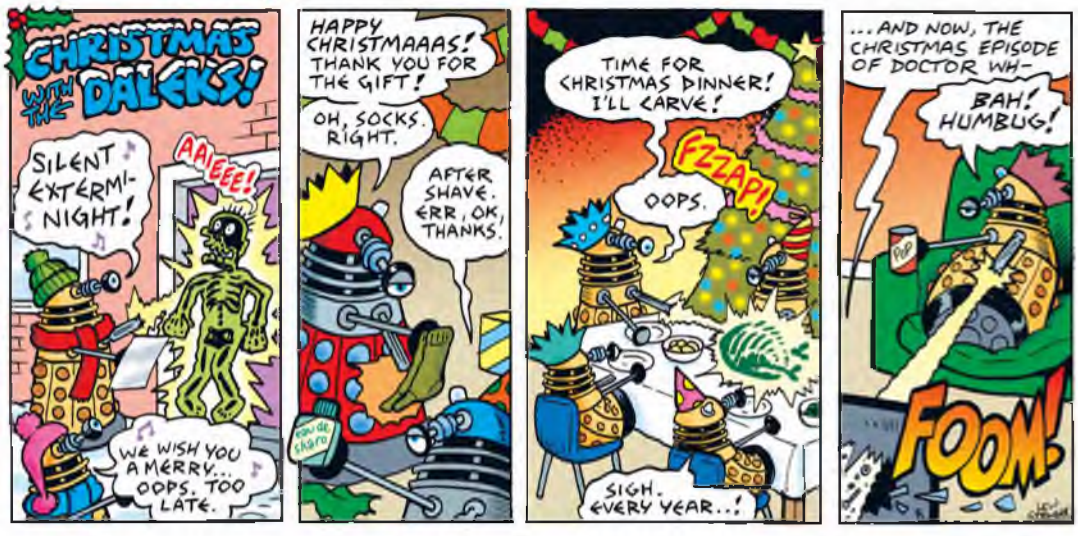
■ **SIMON MEDDINGS** EMAIL
The Doctor has always worn something quirky and Jodie's costume is no exception. Frankly, I love it. The long coat is wonderful, and her culottes add a very nice touch. The braces are a nice nod to past Doctors.

■ **FRANCESCA DI GIORNO** EMAIL
At first glance, I thought Jodie's costume was too much of a contrast compared to the more recent Doctors, but now I truly love the Thirteenth Doctor's outfit. I especially love the earrings! I think this bold look goes hand in hand with the bold decision of having a woman Doctor, and I'm positive this will be the best series yet.

■ **DAISY** EMAIL
I'm obsessed with Jodie's look, especially with the jumble of different Doctors all pieced into one costume. She's like an alien-size patchwork quilt! The Doctor is still there regardless of the change in gender!

■ **MARK LOMAS** EMAIL
With a new Doctor and the inevitable new direction of the show due to the gender change of our main character, I was silently worried we may get a stereotypical costume

THE Daft DIMENSION BY LEW STRINGER



Lorran Nery from Brazil ▶

▼ Gerard Groves.

to bring attention to such a drastic shift. I was, however, over the moon to see a costume that not only pays homage to the past, but also ushers in an exciting and colourful future for the Doctor and the TARDIS. It asks us to accept change in a positive and familiar way, and I cannot wait to see how the history of the Doctor affects and shapes her future.

■ **ADAM SMITH** LIVERPOOL
Simple yet detailed; smart, yet playful – I think the Doctor's new look is perfect! However, some of my friends weren't so keen. One claimed "she looked like she ran through a charity shop, in the dark". And I thought, 'That's brilliant!' Sure it may seem like an odd jumble, but I believe that's what *Doctor Who* is all about – mixing all sorts of things together to make something new, even down to the costume.

■ **PATRICK WELSH** (17) BRISTOL
Being a sixth-form student, this Doctor's new costume is incredibly similar to how me and most people I know dress. It's very funky and stylish and it's probably my favourite *Doctor Who* costume. The TARDIS is also brilliant. I wasn't a huge fan of the bright blue on the Eleventh and Twelfth Doctors' TARDISes but it's now a nice worn blue colour and the black sign is much more appealing for me than the white.

■ **ALICE DILLON** EMAIL
I'm very excited by the new TARDIS exterior. The more muted blue reminds me of the Russell T Davies-era TARDIS, which is the one I grew up with. I also really like the inverted colours on the famous pull-to-open sign, though I'm somewhat sad to see the St John Ambulance logo missing. As for the Thirteenth Doctor's outfit, it's eclectic and colourful in a very Doctor-ish way.

■ **STE CARRUTHERS** (24) EMAIL
It's been six hours since they announced Jodie Whittaker's fabulous *Doctor Who* outfit and I've spent three hours of that trying to find that jumper, those high-waisted trousers and that grey overcoat. And I've already asked my hairdresser whether I'll be able to style my ginger curly hair like Jodie Whittaker's in 2018. I haven't been this excited for a new series of *Doctor Who* since March 2005.

■ **JOSHUA GRAHAM** EMAIL
The costume is pretty much exactly what I wanted: retro, unique, suits the character, unisex and it looks like it will be easy and cheap enough to cosplay (which is a *big* plus)!

■ **LEWIS JOHN YULE** SCOTLAND
After seeing Jodie Whittaker in her new costume, standing in front of the gorgeous new TARDIS, I was filled with so much joy and hope that this programme I have loved since I was ten years old would be pioneering a new era for a whole generation of young children, especially young girls who will see this brave hero and know their futures are limitless. In that moment, Jodie Whittaker became the Doctor.

■ **LOUIS LE GALL** SOUTHAMPTON
Saw the picture and it's safe to say that I fell in love with *Doctor Who* all over again. The TARDIS looks retro and Jodie just looks fantastic. Bring on 2018.

■ **JENNIFER SHELDEN** LEICESTER
The costume worries me and I just don't get it. Jodie looks like she is cosplaying a male doctor with a masculine outfit and a rather androgynous look which makes the idea that heroic femininity is being championed seem rather odd. I'm not saying she should be in high heels or dressed like The Pussycat Dolls, but a more feminine look would not go amiss. If you're going to do something drastic, why not do it properly?

■ **JOEL WILEMAN** (17) DERBYSHIRE
I'm not going to deny that I was a tiny bit cautious when Jodie was announced as the next Time Lord to be gracing our screens. However, with a cracking new TARDIS team full of new and experienced talent, a frankly beautiful TARDIS design and a new costume for our quirky yet cool new Doctor, I'm more excited than ever. I can't wait to see what's in store for us in Series 11; hopefully we get to see more of those TARDIS-blue socks! ▶

▲ Sophie Green

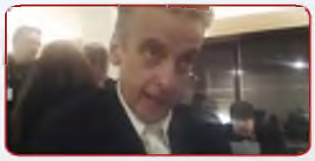
Sophie Cowdrey ▶

WHO TUBE

This issue it's all about Peter Capaldi and Christmas...

■ Here's the sneak peek of this year's *Doctor Who* Christmas Special *Twice Upon a Time*, shown as part of *Children in Need* on Friday 17 November. Go to: **tinyurl.com/CINpreview**

■ Interviewed on stage at MCM London Comic Con, David Bradley talks about working with Peter Capaldi and playing the First Doctor in *Twice Upon a Time*. Go to: **tinyurl.com/BradleyInterview**



■ Peter Capaldi talks about the *Doctor Who* Christmas Special, Thirteenth Doctor Jodie Whittaker and his latest film, *Paddington 2*. Go to: **tinyurl.com/CapaldiTalks**

■ During a *Radio Times* press party, Peter Capaldi shares his opinion on *Doctor Who*'s new head writer, Chris Chibnall. Go to: **tinyurl.com/CapaldiChibnall**

■ A seasonal adventure from 2016 for the celebrated fan-made *Dr Puppet* series. Watch out for a new video this Christmas! Go to: **tinyurl.com/DrPuppet12**

Toby Allen ▶

◀ Lee Bryan

WE ALSO HEARD FROM

Get in touch with us via Twitter...

@PhilipCorsius The interview with David Bradley in **DWM** 519 is all kinds of lovely. Mr Bradley's deep appreciation for the show is contagious. Can't wait for Christmas now!

@The_BeeSting Thanks **DWM**... after reading about *Twice Upon a Time* I'm wishing my life away so that I can watch *Doctor Who* on Christmas Day.

@AnnekeWills What an honour to be included in **DWM** 519. Thank you for the interview and for the warm review of *The Outliers*. Who would have thought 50 years ago that we'd still be having all these adventures?

@scottm Really enjoying the latest *Essential Doctor Who* on time travel. The feature on whether to capitalise TARDIS (instead of Tardis) is one of the most bizarrely compelling articles. Honestly.

◀ ■ **LETICIA MONTANA** BRAZIL
The clothes of the Thirteenth Doctor and her TARDIS make me very proud and happy. I can't wait to see Jodie become a heroine who will be a great role model and show girls that they can be whatever they want to be.

■ **PAUL HARRISON** SURREY
I was unsure at first seeing the Thirteenth Doctor's costume; it looked too casual and reminiscent of Mork (of *Mork & Mindy* fame). I then thought that I didn't like any of the recent initial costumes of the Doctors. They tend to change a little over time, as the Doctors themselves change. I have loved all of their costumes eventually. This is change my dears, and not a moment too soon.

■ **LUCAS MCNALLY** EMAIL
As I returned home from school, the internet broke once again with the reveal of the Thirteenth Doctor's costume. Can I just say that Jodie Whittaker looks absolutely mind blowing in the most recent promo picture! I think that *Doctor Who* is going to have one of its best years yet. **Doctor Who Magazine** has been an eye-opener this year... so much joy in 84 pages. Thanks for everything and Merry Christmas!

That's very kind of you to say, Lucas, thank you! Merry Christmas to you too. On the subject of Christmas...

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS...

■ **DAVID BRIDER** HEMEL HEMPSTEAD
Back in 2003, at the PanoptiCon convention, I treated myself to the then-new CD release of *The Power of the Daleks*. As I listened to it, I fell in love with Ben and Polly; this was the first time I'd really appreciated what an engaging and enjoyable couple of companions they were. They became, and remain, my favourite 1960s TARDIS team.

Anneke Wills in *The War Machines*.

Imagine, then, my surprise and delight on reading through **DWM** issue 519, to find an interview with Ben actor, the late Michael Craze. As we look forward to a Ben-and-Polly-themed Christmas, it was really lovely to be reminded of the life and career of an actor who was taken from us far too soon. With the accompanying comments from Anneke Wills, this interview feature was, for me, the highlight of an already wonderfully packed and eclectic issue of the magazine. This Christmas Day, I'll be raising a glass of something to Mr Craze's memory.

■ **STEVE COOKSON** MANCHESTER
I really enjoyed your interview with Lily Travers and Jared Garfield in **DWM** 519. Ben and Polly are my favourite companions and I'm looking forward to seeing them back on our screens this Christmas, even for a cameo.

They're often overlooked by fans, but Polly and Ben are two of the most important companions in *Doctor Who* history. They provided the audience viewpoint for the First Doctor transforming into the Second. If the characters weren't so likable or the performances from Anneke Wills and Michael Craze so strong, then *Doctor Who* may not have survived its first regeneration.

Now we have two new actors in the roles, any chance of more appearances? Perhaps David Bradley's First Doctor could share some audio adventures with them? Or the Thirteenth Doctor could drop into 1960s London to find out what happened after their travels in the TARDIS?

■ **JAMIE GIBSON** EMAIL
Just watched the brilliant preview of *Twice Upon a Time* on *Children in Need* and it looks spectacular. With comedy between the two Doctors (and great performances from both Peter Capaldi and David Bradley) the clip sums up everything you could want from a Christmas Special. The preview has left me counting the days till Christmas – I can't wait! It's not Christmas without *Doctor Who*. It's odd to think that ten years ago we also had two incarnations of the Doctor squabbling in the TARDIS in the *Children in Need* Special *Time Crash*, which was just pure brilliance.

■ **ANDREW HSIEH** (21) EMAIL
The preview for *Twice Upon a Time* was a mixture of happiness, anticipation and humour. Certainly a *Children in Need* highlight for Whovians everywhere. I loved seeing the two Doctors having screen time together inside the TARDIS, especially the latter retaining the personality and mannerisms of "the original you might say" Bill Hartnell. The mysterious First World War Captain is full of questions too, and that's what keeps me wondering about his identity. All I can say about my excitement for Christmas is this: I cannot wait.

We can't wait either! We'd love to hear what you think of *Twice Upon a Time* following its broadcast on Christmas Day. Send us your emails, letters and artwork and we'll print some of the best.

Merry Christmas! **DWM**

Polly (Lily Travers) is concerned about the Doctor (David Bradley) in *Twice Upon a Time*.

BBC

Once Upon A Time...

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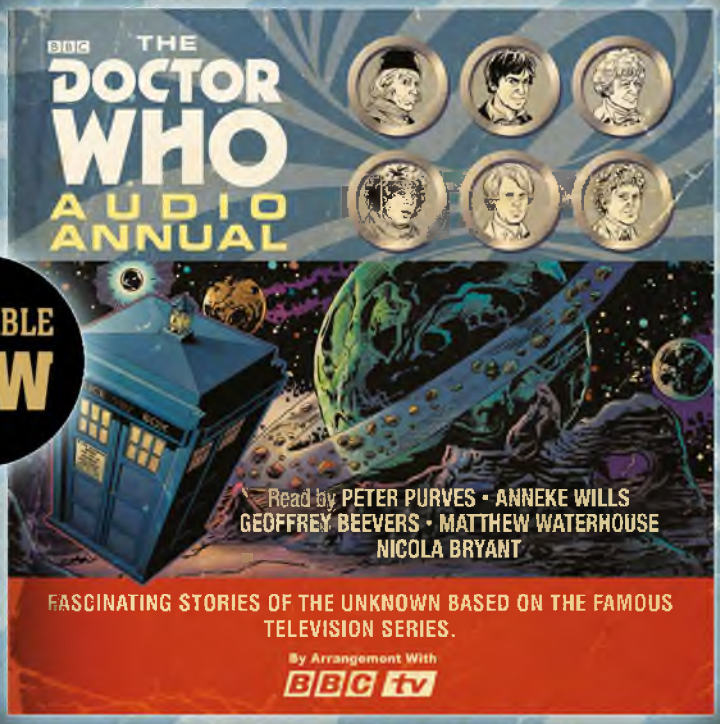
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Don't KILL BILL

Whether she's saving the world or making us cry, Pearl Mackie says, "It felt like we were onto a good thing." Now she's back for one last time...

INTERVIEW BY **BENJAMIN COOK**

Pearl Mackie hadn't quite anticipated how crazy we'd all go for *Doctor Who*'s 2017 series finale. "Not at all! I read the scripts," she says of *World Enough and Time* (episode 11) and *The Doctor Falls* (episode 12), "and went, 'God, this is *incredible*.' So much stuff happens. You know, the whole Master being in disguise – and being the guy that takes down Bill. It kind of seems like he orchestrated the whole thing. And the fact that he's back is, like, so exciting. And having two Masters. And then Bill becomes a Cyberman... But the great thing about it, the thing that I didn't anticipate, was that people would think that was it – that I was dead!" She chuckles.

> "The great thing about it, the thing that I didn't anticipate, was that people would think that was it – that I was dead!"

"We had this whole gala screening [for episode 11] with the orchestra, which was amazing, and Steven [Moffat, showrunner] and I were there, and we did a little Q&A afterwards, and I spoke to loads of fans, and they were like, 'Ahh, that's so sad. You know, that's the end of Bill. But well done for being on *Doctor Who*.' They really thought that was it! I mean, she *is* turned into a Cyberman, but you get to see her again in 12. I do pop up again. Then everyone was like, 'Hold on a minute, you're *not* a Cyberman?!' Then obviously here I am doing this Christmas episode..."

We're chatting in Cardiff, on the set of *Twice Upon a Time*: a dark canyon of a street in a once amazing, now ruined alien city. It's not very Christmassy. ("Once the nightmare of the seven galaxies. Now home to the dispossessed," the Twelfth Doctor explains.) Rustling vines drape the shattered walls. Roots writhe up through cracked concrete. This place is evil.

"It wasn't like this in the brochure," Peter Capaldi tells us, chipping in. "I've been to places like this."

"Ssh," says Pearl, laughing, "we're doing an interview." He scampers off.

What does it mean to Pearl to be here for Peter's final episode, not to mention Steven's, executive producer Brian Minchin's, et al? It's the end of days. "It is, yeah. It's pretty epic. I think it's going to be quite emotional. It's definitely going to tug on some heartstrings, for sure. It was quite emotional at the end of Series 10, to be honest, but this is something else. There are a lot of ups and downs for the Doctor, and it's quite a journey for him. It's going to be interesting to see how people respond."

However, the response to Bill Potts this year exceeded 30-year-old Pearl's *wildest* expectations. "Oh my God, completely. You don't expect the reaction to anything you do, even just living your life on a day-to-day basis, to be so overwhelmingly positive. You know, I'm sure other people like other companions more, but..." She trails off.

"I mean, I don't have much experience doing this, but it felt like we were onto a good thing when we were working together on set, Peter and I. And with Matt [Lucas, who played Nardole] as well. And obviously with Michelle Gomez [Missy] and John Simm [the Master] for the last two episodes, which was phenomenal. So we kind of felt like it was good. But you never really know. Then you're like, 'Oh, shall we keep it in a little shed somewhere and only invite nice people round to watch it?' But luckily it seems to have gone down really well, and I can only be happy about that."

Pearl wasn't originally supposed to be in *Twice Upon a Time*. "I thought it was pretty wrapped up at the end of 12," she says of *The Doctor Falls*. "I was like, 'OK, cool, that's nice. Wrap that up.' Then Steven called and said, 'Heyyy... do you want to be in the Christmas Special?' And I was like, 'Mmmmm... YEAH! Go on, then.' It's so nice in Cardiff at the moment, I thought, 'Why not?'" She's right: outside the studio, it's blazing sunshine. Not exactly prime Chrimbo weather, though. "Yeah, it's always the way. You spend ten months filming summery scenes outside on the top of the Brecon Beacons, freezing ►

Opposite page: **Bill Potts (Pearl Mackie) returns this Christmas in *Twice Upon a Time*.**

Above left: **Bill realises she's a Cyberman in *The Doctor Falls* (2017).**

Above right: **Recording the scene in *World Enough and Time* (2017) in which Bill is shot.**

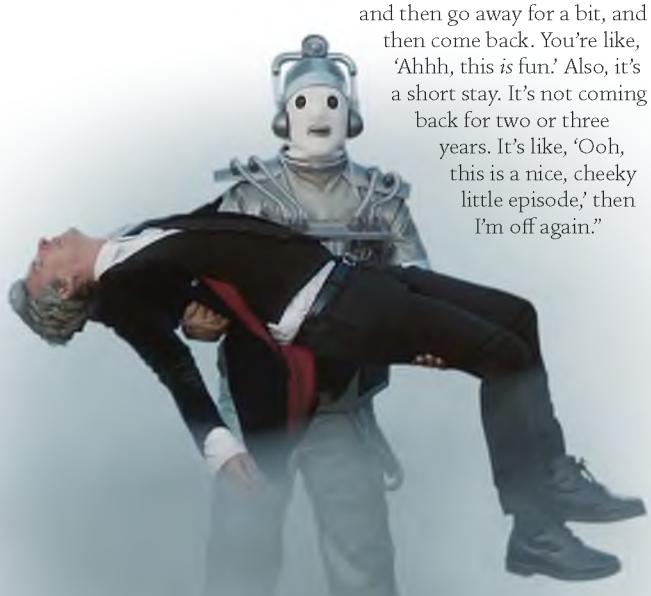
Left: **Bill, the Doctor (Peter Capaldi) and Nardole (Matt Lucas) in *Oxygen* (2017).**

Below: **Pearl, a Cyberman and Steven Moffat in Cardiff on 24 June 2017, getting ready for 'The Finale Countdown' concert for *World Enough and Time*.**

Pearl Mackie

Above: Bill and the Doctor, together again in *Twice Upon a Time*.

Below: Bill the Cyberman carries the mortally wounded Doctor in *The Doctor Falls*.



◄ in, like, a tiny jumper, then you come back and do Christmas and it's absolutely boiling. Hilarious."

How is Pearl approaching the part this time around? "I think I'm sort of approaching it in a similar way. Maybe slightly less nervous. It just feels very nice to be back. It's lovely to work somewhere, and then go away for a bit, and then come back. You're like, 'Ahhh, this *is* fun.' Also, it's a short stay. It's not coming back for two or three years. It's like, 'Ooh, this is a nice, cheeky little episode,' then I'm off again."

But she'll be watching on Christmas Day, when *Twice Upon a Time* airs. "Oh God, yeah, definitely. We usually watch the *Doctor Who* Christmas Special anyway. I mean, we watched it last year, because it'd been announced that I was going to be in the show. In fact, I'd been here filming for six months, I think, by then. Some of my family have watched *Doctor Who* for years. Some of them haven't. Some of them are much younger. You know, my nephew's only five, so he had no idea, really. He still hasn't really grasped it yet. You know what he said to me? He's like, 'Auntie Pearl, how did you get *in* there?'" In the television?! "Yeah! In a year's time, he'll completely get it. There'll be a day when he goes, 'Oh. Obviously that's TV. It's not real.' I was trying to explain to him, 'You know, we filmed it, and then it's on the screen...' And he's like, 'Hmm?' He's looking at me, like, 'Don't.' So funny."

"Even if it weren't something as seminal as *Doctor Who*, it'd be something that I'd always take with me. I'll never forget it."

Last year, when Pearl found out that she'd landed the part of Bill, the first person she told was her mum ("My agent was like, 'But you're not allowed to tell anyone,'" Pearl recalled in **DWM** 511. "I was like, 'I'll *have* to tell my mum. I can't not tell my mum.' So I called my mum... She was so proud, and full of joy, and full of tears"). So what has her mum made of this past, incredible year? Especially the super sad stuff at the end of Series 10?

"Oh, she was in a terrible state," says Pearl. "I was like, 'YESSS!' Because I mean... obviously you don't want to make your mum cry, but it's a nice sign that you've done a good job. We had a few people round at my mum's, actually, to watch episode 12, and it was lovely, because I'd had a little viewing party for my first episode [*The Pilot*] as well, and much the same people were there. But it was a lot more emotional watching 12, obviously, because it was pretty harrowing

stuff, especially for Bill. She goes through the mill. Literally.

"There were a few times where my mum was, like –!" Pearl mimes sobbing. "And I was like, 'Well, there you go, that's testament to...' If your own mum can believe that it's happening, that you're stuck as a Cyberman... Well, no, I mean, obviously my mum knows it's not real. She's not an idiot. But if *she* can believe you doing that, when you're sitting right next to her on the sofa, then that's a big tick in my book."

Pearl has confirmed that she won't be returning to *Doctor Who* after *Twice Upon a Time*. Her next big project, her first since leaving the show, is playing Lulu in a West End production of Harold Pinter's 1957 play *The Birthday Party* in January, alongside Toby Jones, Zoë Wanamaker and Stephen Mangan. "It's a wonderful play," she told BBC News in September. "I've always loved Pinter... One of the incredible things about being part of such an incredible show as *Doctor Who* is it does open so many doors... I don't think I've seen the full extent of how it's changed my life as yet. It's definitely changed my life in terms of career prospects."

As Pearl points out, *Doctor Who* will always be a huge part of her life. "This has been the first really big job that I've had," she says today, "so even if it weren't something as seminal as *Doctor Who*, it'd be something that I'd always take with me. I'll never forget it."

After all, what is anyone supposed to be, except a bunch of memories? She grins. "The fact that, in 20 years' time, people will probably still ask me questions about it is slightly terrifying, but also it's a lovely thing. And I hope people can buy my little action figure in a couple of years' time, if they're still keen on it," she says, laughing. "I feel very positive about this show. It's been such a wonderful experience, I only have good things to say about it. And, you know, the previous Doctors and companions, they've gone on to do such fantastic things. It's not a bad alumni to be a part of, is it?" **DWM**

BACK FOR CHRISTMAS

Departing showrunner Steven Moffat reveals why he decided to bring Bill back in *Twice Upon a Time*.

DWM: Hello Steven. Had you always intended to bring back Bill for this year's Christmas Special?

Steven Moffat: "No, it came as a surprise to me. I was 20 pages in to the script, and I thought, 'I need Bill here. There isn't a witness for this. The Captain [played by Mark Gatiss] isn't quite right as the witness. I want to hear what Bill would say.' I needed that voice back in the show. I just did."

So you missed her?

"I missed her *terribly*. I missed the way Bill reacted to things. Also, if the Twelfth Doctor's got someone as forthright and irreverent as Bill, you really want the First Doctor to meet her! [*Laughs*] So I just had to text Pearl – I think she was in America at the time – and say, 'I know I said you weren't in the Christmas Special, but do you want to be?' And she said, 'Yeah!' Thank God."

Top: Bill hugs the Doctor in *Twice Upon a Time*.

Above: In 2018, Pearl will star as Lulu in a new production of Harold Pinter's *The Birthday Party*, alongside a cast which includes Tom Vaughan-Lawlor, Toby Jones, Stephen Mangan, Zoë Wanamaker and Peter Wight.

Left: Bill and the Doctor in the First Doctor's TARDIS in *Twice Upon a Time*.

Out of Time

In *Twice Upon a Time*, Mark Gatiss plays a First World War captain whose days are numbered. He's bracing himself for a painful goodbye...

INTERVIEW BY **BENJAMIN COOK**

"War is hell," declares Mark Gatiss, sitting on a folding chair amidst the cratered, muddy, foggy bleakness of a First World War battlefield. "But I'm having a brilliant time," he adds.

Mark, 51, is not only a prolific *Doctor Who* writer (of such episodes as 2005's *The Unquiet Dead*, 2010's *Victory of the Daleks* and this year's *Empress of Mars*), but also a four-time guest star. Previously, he portrayed Professor Lazarus in 2007's *The Lazarus Experiment*, voiced 'Danny Boy' in *Victory of the Daleks* and 2011's *A Good Man Goes to War*, and guested as Gantok in 2011's *The Wedding of River Song*. Now, in *Twice Upon a Time*, he dons an army uniform and a moustache to play a First World War captain who, moments before his death, is plucked from his timestream and dropped into the South Pole in 1986. "Fourth time's a charm," says Mark, fondly recalling one of *Doctor Who*'s greatest character actors. "I'm the new Philip Madoc!"

Mark says this will probably be his final work on TV *Doctor Who*. "A few months ago, in an *Empress of Mars* production meeting, Steven [Moffat, showrunner] took me to one side and said, 'Look, I know you get booked up very quickly. Would you keep June and July free? Because I'm writing a nice part in my last story, and I'd like you to be there when I go.' Which I was very touched by. Immediately I started crying, probably. I said, 'I'd be delighted.' And it's a fantastic part."

In 2007, Mark became only the third person in *Doctor Who* history to have chalked up both a writing *and* an acting credit on the TV show (after Victor Pemberton and Glyn Jones). In *Twice Upon a Time*, he's joined in the trenches by the fourth: Toby Whithouse (writer of episodes including 2006's *School Reunion*, 2011's *The God Complex* and 2017's *The Lie of the Land*), who's playing a German soldier in the War to End All Wars. He's spent most of this morning aiming a semi-automatic pistol at Mr Gatiss' head.

"Toby, how do you feel about the standardisation of regenerations?" asks Mark.

"You *what*?"

"Because they used to always be different, but they're giving the First Doctor the golden glow [in *Twice Upon a Time*], and they're all like that now, aren't they? I quite like it."

"Ohhh, I see. Yes, until we find a new way of doing it...?" ponders Toby. "I thought, actually, the one from Matt [Smith] into Peter [Capaldi] was interesting, because it happened so fast."

Mark nods. "It was the snap. It was really sudden." Which is Mark's favourite regeneration? "I think the most moving is Pertwee into Baker. That one's amazing."

And now regeneration's on the cards once more...

At the *Twice Upon a Time* readthrough in June, Mark got quite emotional. "Yes, well," he says, "I cry at everything. But it's the end of lots of eras. Steven's going, after all this time. Peter's going. A lot of people involved are off, and that's always sad. But I was pleased that, actually, the readthrough was quite a lot of fun. And this shoot has been like that. It's shot through with melancholy, but we're having a really good laugh. And it's a lovely, *lovely* script to finish on. It's what you want. It's happy-sad. Like Christmas.

"I said to Peter the other day, 'This is like Part Two of *Planet of the Spiders* ►

"It's a lovely, lovely script to finish on. It's what you want. It's happy-sad. Like Christmas."

Opposite page left: The Captain (Mark Gatiss) and a German soldier (Toby Whithouse) confront each other in *Twice Upon a Time* (2017).

Opposite page right: The new style of regeneration in *The Doctor Falls* (2017) and the way it used to be, as seen in *Planet of the Spiders* Part Six (1974).

Left: The Captain, deep in thought aboard the Twelfth Doctor's TARDIS.

Mark Gatiss

Right: The first edition of *The Making of Doctor Who* (1972), the seminal reference book by Malcolm Hulke and Terrance Dicks.

Far right: The Captain and the Doctor (Peter Capaldi) study the TARDIS monitor.

Below: The German soldier (Toby Whithouse).

Below right: The Twelfth Doctor and his first incarnation (David Bradley) in *Twice Upon a Time*.

ALL GOOD THINGS

Writer and actor Toby Whithouse is saying farewell to the series with a cameo in *Twice Upon a Time*.

DWM: Hello Toby. How long have you been angling for a part in *Doctor Who*?

Toby Whithouse: "Oh God, no, it never occurred to me for a second that I'd be in front of the camera. It's a really lovely, unexpected treat. It's been such a joy to do. It's a sort of… not an in-joke, but a cheeky thing for me and Mark to be doing a scene together. It was Steven [Moffat]'s idea. He said, 'Can you do a German accent? Or, if need be, speak some German?' I had no idea if I could, but I said yes. [*Laughs*]"

Is your German up to scratch now?

"Yeah, with a lot of practice. Sandra [Cosfeld], the production co-ordinator, she's German, so she's helping me with the pronunciation."

And how are you loving the end-of-term atmosphere on set?

"Actually, I felt that more with my episode for this year's series, *The Lie of the Land*. There was, for me, more of a sense of an ending with that, because it was my last one."

So you won't be writing for *Doctor Who* again?

"[*Shaking his head*] The show's been part of my life for so long now that it'll feel odd not to be writing for it anymore. But I've been incredibly lucky – I felt this as early as *School Reunion*, in 2006 – to be a part, however small, of something so extraordinary; to be part of the canon. I've loved it. It's been the most amazing experience. So there's a bit of sadness that it's coming to an end. But all things must.

[1974]' – it's, like, all the treats at once. It also feels a bit like being in *The War Games* [1969]. It's a strange combination of things. It's that nostalgia. It's Christmas, which is a different sort of flavour. And it's Peter's last one, so there's a sort of state of grace around it. Peter's Doctor is mortally wounded, but he's allowed – he allows himself – one last hurrah. That's a bit like the whole episode. It's a last hurrah.

"The other weird thing," he continues, "is the full circle-ness – 'We've come full circle,' as Tom Baker might say – of having David back." This is David Bradley, playing the First Doctor. In 2013, he portrayed William Hartnell in Mark's BBC Two drama *An Adventure in Space and Time*. "I remember being at Comic-Con with David, before *Space and Time* was transmitted, and I said, 'You know, you have basically become the First Doctor.' And now he *actually* has. It's just thrilling."

As a principal *Twice Upon a Time* cast member, Mark is needed on set for 15 days of the exhausting three-week shoot. "It feels like I'm living inside the pages of *The Making of Doctor Who*," he enthuses, referring to the seminal reference book first published in 1972, then rewritten and reprinted in 1976. "That wonderful book was a huge part of my growing up, because it made me interested in how telly was made. It's why I'm here today. I owe so much to [its authors] Malcolm Hulke and Terrance Dicks. In many ways.

"But those little turns of phrase [in the book], all those things that we took in with our mother's milk… you know, Jon [Pertwee] 'decided to leave at the height of his powers', all those things… you realise now – and I know it's an obvious things to say, but it's suddenly really hit home with me – that it was *people*, *friends*, *colleagues*, ending something they loved and that they were very happy on. Then you think, 'One day someone might write a book like that about us.' And it'll say: 'Capaldi decided to leave at the height of his powers.'"

Will Mark miss working on *Doctor Who*? Is he good at letting go? "I'm terrible. I hate change. I *hate* it. Well, I…" He hesitates. "No, I'm just a hypocrite, I suppose – because I'm British. We're very good at it. You see, in terms of the programme, I think it's absolutely crucial that you acknowledge that what you have as a fan is arrested development. You should not watch this programme anymore. It's not for you." Who *is* it for? "I had a wonderful response to *Empress of Mars*," he replies, "but a couple of tweets said, 'It's a bit kiddie-friendly.' You go, 'Well, yes. Because it's not for you. If you still watch it, I'm delighted, but it's for *them*.'" Oh, right: the kids. "Yes, that's who we should be aiming for.

"I try very much to make sure I'm constantly looking *ahead*, because nostalgia is a wonderfully warm room to be in, but it's very dangerous. You can get completely stuck in it. I'm always trying to move things forward, in other stuff as well. It's just very difficult to get new things off the ground. Thank God it's never stopped being magical, making *Doctor Who*. Equally, trying to make it new and fresh all the

time – for yourself, but also for viewers – is a challenge. It's full of fan joy, but also it's hard work; the sheer basic fact of making a television programme."

He changes tack: "At the same time, our beloved dog, Bunsen, who's 11 and has been fit as a fiddle forever, has suddenly got old. We took him to Hampstead Heath the other day, and he couldn't go in the dog pond. His back legs are wonky. It was the first time he hadn't been able to swim. I thought, 'I can't bear this. It was always... it was just fine. Why can't it be just like it *was*?' But it can't. That's life, of course.

"So I'm very bad at goodbyes. Very bad. And I'll be in bits when this shoot's over. In every respect. I'm crying now!" He really is. "Because there's so many things coming to an end. But it's happy-sad, you know? It's as it should be. Things have to end, and to end happily is the best way they can. Also, as a fan, I'm so excited about the future, especially one I don't know anything about, really. So it's all very mixed emotions."

But Mark must have learnt over the past decade – or lifetime! – that this silly old TV show never *really* leaves you. "Oh, I know. You're right. And I've not resigned or anything like that. Chris [Chibnall, the incoming showrunner] sent me a lovely email, a very flattering email, saying what a huge part of the *Doctor Who* family I was. And I was very touched by it. But I'd certainly like a break. Because this is just very emotional and personal. Besides, he's got different sets of writers coming in. But I literally never say never. Because I would love to write some more. So who knows? At the moment, though, I would definitely like to have a bit of distance. I feel like I've done my time." **DWM**

"I'm very bad at goodbyes. Very bad. I'll be in bits when this shoot's over."

Above: "I don't suppose either of you is a doctor?"

Left: The Captain in the First Doctor's TARDIS.

Twice Upon a Time

On the eve of his final *Doctor Who* episode, scriptwriter and showrunner Steven Moffat tells **DWM**, "It's a slightly bewildering feeling."

PREVIEW BY **BENJAMIN COOK**

Never ask a writer where they get their ideas from. They don't like it, and it usually prompts a flippant reply like: "From a little ideas shop in Bognor Regis." "From the Argos catalogue." "I order mine online." But just *occasionally* the answer is as surprising as it is true: "From last year's New York Comic Con," reveals Steven Moffat, *Doctor Who*'s departing showrunner. "That was *absolutely* the germ of the idea. That's when it happened. That's when *Twice Upon a Time* was born."

Flashback to 7 October 2016. Steven, Peter Capaldi, Bill actress Pearl Mackie, and executive producer Brian Minchin are answering fan questions on Amazon Video's Facebook page, streaming live from the New York Comic Con. (Where do you get your ideas from? Amazon!) One question, from Chelsea King, asks: "Are there any past characters that any of you would like to see return to the show for an episode?"

Steven quips: "Oh, John Barrowman [Captain Jack] comes up with more and more strange aliases."

"Caecilius," suggests Peter, cheekily, "from *The Fires of Pompeii* [2008]."

Then Steven offers a more heartfelt answer: "It's one we can't do, but if we could actually bring back the William Hartnell Doctor – obviously there would be staffing difficulties with that – and have him confront what he has become..."

"Mm," goes Peter.

"... after this doddery old man wandering around the universe. 'I've become an epic hero. How the hell did that happen?' That would be great fun. But we can't, obviously."

"Yes," says Peter, nonchalantly adding: "Get David Bradley to do it."

A beat.

"Yeah," says Steven, "we could do...?" (Where do you get your ideas from? Peter Capaldi!)

"OK," says the Q&A moderator. "Well, we have time for one more question, um, so..." But Steven isn't listening. He's fallen silent. Everything's stopped. Frozen. Like he's trapped inside a single moment.

Steven Moffat has had an idea.

"It shows the whole breadth of *Doctor Who* in one episode, doesn't it? The whole breadth of what that character has been, from posh old man to woman from Yorkshire. That's quite something," says Steven today, of the Doctors in *Twice Upon a Time*.

In fact, there are three Doctors in this Christmas Special: the First (played by Bradley, who portrayed Hartnell himself in 2013's *An Adventure in Space and Time*), the Twelfth (an emotional farewell performance from Capaldi), and the Thirteenth (introducing Jodie Whittaker, a hero for a whole new generation). "I must be honest, everyone's watching for the last minute," chuckles Steven, "and people are going to absolutely love Jodie. Then they'll notice that, at the same time, they miss Peter, but it's not like it'll be a grieving process. Or rather, with a new Doctor, it's always grieving *and* falling in love simultaneously." ►

"With a new Doctor, it's always grieving *and* falling in love simultaneously."

STEVEN MOFFAT, WRITER

Opposite page: Bill (Pearl Mackie), the Twelfth Doctor (Peter Capaldi) and the First Doctor (David Bradley) discover something incredible at the South Pole in *Twice Upon a Time*.

Top: The Twelfth Doctor shows his first incarnation the regeneration energy they are both suppressing.

Left: The Captain (Mark Gatiss) joins the First Doctor and Bill in the TARDIS control room. Note the astral map (first seen in 1965's *The Web Planet*) in the background.

Right: The Twelfth Doctor points out the location of his earlier self's TARDIS.

Below: The two Doctors amid the horror of World War One.

◄ Directed by *Doctor Who* stalwart Rachel Talalay ("She's one of my absolute favourite people to work with," says Steven, "and Peter felt entirely the same, so I begged her to do Christmas"), *Twice Upon a Time* is set in the South Pole in 1986, on the Western Front in 1914, and in the ruins of a faraway alien city. The hour-long episode sees Doctors One and Twelve team up with Bill Potts (returnee Mackie, interviewed on pages 12-15) and a First World War captain (played by Mark Gatiss, interviewed on pages 16-19) to face a woman made of glass on a spaceship made of stone, all the while suppressing a whole lot of regenerative energy.

First and foremost, though, *Twice Upon a Time* is the Twelfth Doctor's swansong. For Steven and Peter, it's the culmination of four incredible years working together. What makes Peter's performance so special? "He reminds you that, underneath everything, the Doctor is quite a turbulent man," considers Steven, quickly adding: "And shortly woman. There's a lot going on in there. There's a lot of... not necessarily pain, some of it's joy, but he's emotionally very, very *alive*. There's a sort of exposed nerve of raw emotion, emphasised by the fact that Peter's playing a Doctor who thinks, wrongly, that he's successfully concealing that."

Plus, he says, "there's Peter's enormous authority and dignity. You never doubt that he's this ancient being. He has that power, that strength, that gravitas, and those suffering eyes. When Peter elects to suffer on camera, it's quite something. He's so good at it. At the same time, he can be incredibly funny, and silly, and ridiculous, like the Doctor always is."

From the First Doctor's perspective, *Twice Upon a Time* takes place during *his* last adventure, *The Tenth Planet* (1966), snippets of which have been restaged in this Christmas Special in colour, HD, and 16:9. But the First Doctor isn't much like his successors – which makes pairing him

BBC one

BBC

DOCTOR WHO

The 2017 CHRISTMAS SPECIAL

WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay
STARRING Peter Capaldi (the Twelfth Doctor), David Bradley (the First Doctor), Mark Gatiss (the Captain), Pearl Mackie (Bill), Jared Garfield (Ben), Lily Travers (Polly), Nikki Amuka-Bird (Helen Clay), Toby Whithouse (German Soldier), Okorie Chukwu (Technician), Nicholas Briggs (Voice of the Dalek)
AND INTRODUCING Jodie Whittaker (the Thirteenth Doctor)

THE ONE WHERE...

The First and Twelfth Doctors team up for one final adventure. Twice. In a universe that isn't a fairytale. Except maybe this once.

QUOTE, UNQUOTE

FEMALE VOICE: "We know who you are."
THE FIRST DOCTOR: "So you've been making clear."
FEMALE VOICE: "The bringer of darkness. The imp of the Pandorica. The beast of Trenzalore."
THE FIRST DOCTOR: "No, no, dear me, no. I am the Doctor."
FEMALE VOICE: "You are the Doctor of war."
THE FIRST DOCTOR: "The Doctor, yes. But the Doctor of war? Never, ma'am. Never."

"It gets some lovely stuff out of Peter, because the Twelfth Doctor's *so* embarrassed about what he used to be like."
STEVEN MOFFAT, WRITER

with the Twelfth absurdly watchable. "It's the most interesting pairing, precisely because of that," says Steven. "Our modern Doctor is very much the swaggering hero. He's learned to be over the years. And he comes face to face with the awful reality of who he was back in the day: adorable, and kind, and decent, and sweet, and full of the heroism that will define him, but also slightly embarrassing. Because the original Doctor is the less-than-finished article. Even though, in some ways, he's more Doctor-y than any of them, because this is who he was before he started playing a role; playing the heroic defender of the Earth.

"It gets some lovely stuff out of Peter, because the Twelfth Doctor's *so* embarrassed about what he used to be like. Imagine if your younger self turned up. Imagine how embarrassed *you'd* be. You'd be constantly shoving him out the room, saying, 'No, no, don't talk! Don't say anything to anybody! Just go and hide in that cupboard forever.'"

Of David Bradley's portrayal, Steven says: "He's so delightful. I did feel that he was kind of sanctified as the First Doctor because of *An Adventure in Space and Time*. You know, that sort of said, 'It's all right for him to be the First Doctor.' Also, we have the device in the show, which you've seen in the trailer, that we actually go from Hartnell to Bradley in one shot. We say, 'This is what William Hartnell looks like if you turn a colour HD camera on him. Oddly enough, he looks slightly different.' I think that takes the curse off it."

Twice Upon a Time's final scene, in which Whittaker's Doctor debuts, has been scripted by incoming showrunner Chris Chibnall (just as Steven wrote the closing moments of Russell T Davies' last episode, 2010's *The End of Time* Part Two, in which Matt Smith's Doctor arrives). "It's an odd feeling," admits Steven. "It's just weird. You suddenly realise that the new guy, the new showrunner, has to come barreling through the door and take over. It's a slightly bewildering feeling. But it's an amazing process. You think, 'Oh, OK. Fine. That's over, then. No one cares what I think now. All right, that'll be the door.' Which is exactly as it should be. In fact, it's what I was insisting on. I'm a relic now, mate. But it's quite a feeling."

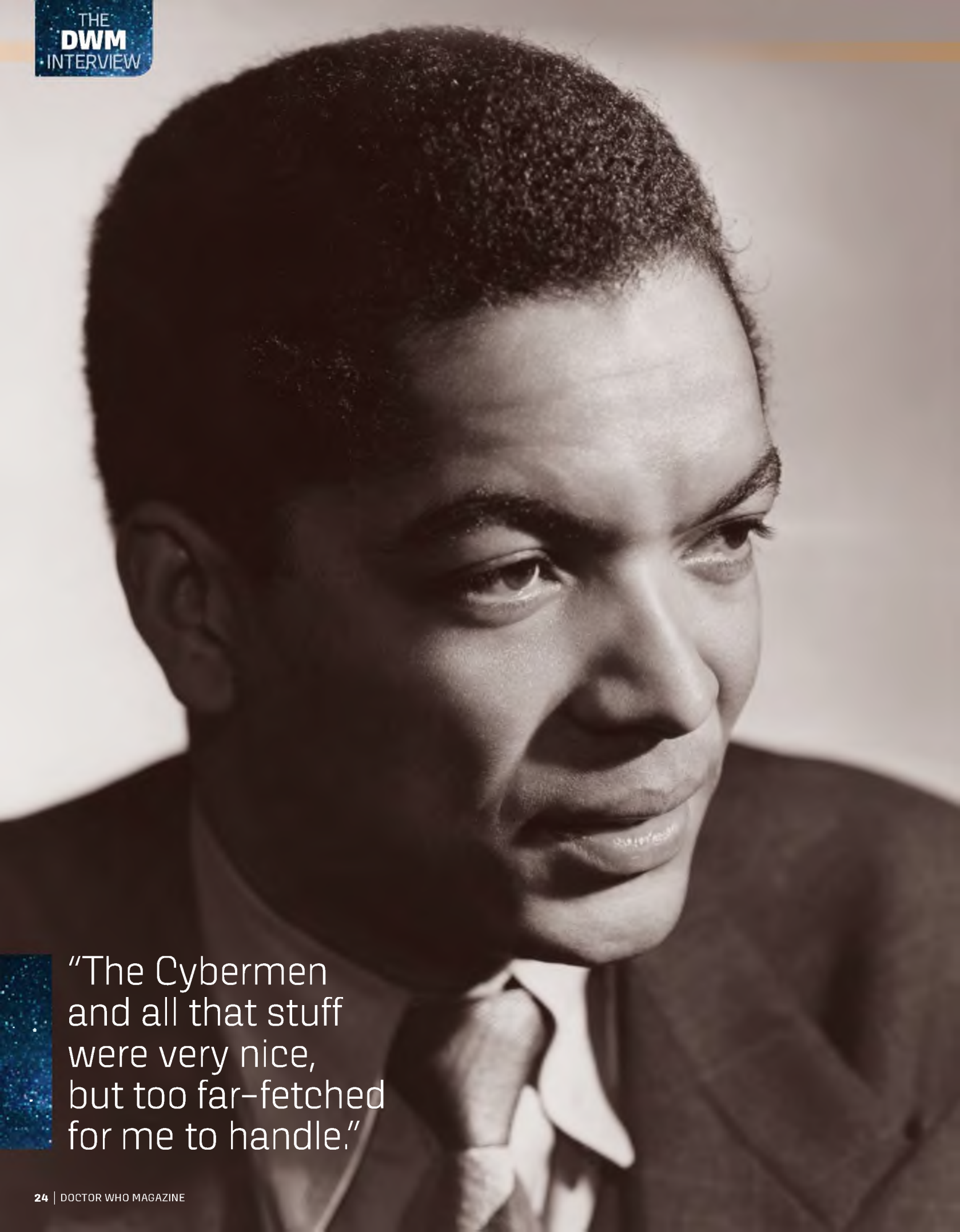
Steven wasn't on set when Jodie recorded her first scene, a few days after Peter recorded his last one. But he's seen it now, of course, and all he'll say is: "It's slightly strange and very, *very* good. Jodie put a smile on my face immediately. She was funny from the off. I thought that was great."

After almost eight years in charge, was it unnerving to watch the first slice of new *Who* that he *wasn't* responsible for? Not especially, insists Steven. "Other people *have* written *Doctor Who* while I'm on the case, so I wasn't completely thrown by it. But I know what you mean. Some of this process is slightly unsettling. I keep emailing Russell, saying, 'Apologies for eight years ago. I get it now.' Eventually he politely asked me to stop. He said, 'Imagine if we had to apologise for everything we did on *Doctor Who*. It'd just go on forever.' And no one wants that." **DWM**

***Twice Upon a Time* airs on BBC One on Christmas Day.**

Above: The First Doctor strikes a familiar pose in the doorway of the TARDIS.

Below: An unexpected meeting at the South Pole for two Doctors near the end of their lives.



"The Cybermen and all that stuff were very nice, but too far-fetched for me to handle."

STARMAN

In 1966 Earl Cameron played doomed astronaut Glyn Williams in *The Tenth Planet*. In his first-ever **DWM** interview, he tells us about William Hartnell, James Bond and rising above prejudice.

INTERVIEW BY **BENJAMIN COOK**

Earl Cameron is the oldest person that **Doctor Who Magazine** has ever interviewed. Depending on whom you ask, life begins at 40, or 60, or is it 80? Isn't 90 the new 80? Earl, help us out: when *does* life begin? "I'll give you the answer straight away," he replies, his rich, silky voice rippling with amusement. "It begins at 100." Earl turned 100 back in August. "I mean, honestly. That's the way I feel. Life begins at 100, for me."

We've sat down together in the lounge at the Holiday Inn near his home in Kenilworth, Warwickshire. His wife, Barbara, threw Earl's 100th birthday party at this hotel, for 125 guests. Did he enjoy being the centre of attention? Not really, he says. "By nature, I'm a very shy person. I don't crave the limelight. To be honest, I'd rather stand at the back. I got into showbusiness, really, by accident. You might say, out of necessity."

At 100, Earl – who was made a CBE in 2009 – is the oldest surviving actor to have appeared in *Doctor Who*. Born in Pembroke, Bermuda, on 8 August 1917, he was a mere 49 when director Derek Martinus cast him as astronaut Glyn Williams in the first two episodes of *The Tenth Planet* (1966). "I look quite young there, don't I?" he chuckles, as we show Earl, on an iPad, a black-and-white photo of himself as Williams aboard *Zeus 4* – the probe flown by International Space Command in 1986 and tracked from their South Pole base, Snowcap. "I like my spacesuit," he adds.

We swipe to a photo of some *Tenth Planet* Cybermen lurching through the snow. He frowns. "The Cybermen and all that stuff were very nice, but too far-fetched for me to handle." He doesn't like the thought of cybernetically augmented humans? "Well, if they can replace that left lung of mine," he smiles, "I'd be very happy." In 1940, during his first winter in Britain, Earl came down with pneumonia and pleurisy, which destroyed his left lung. "Incredible, isn't it? All these years, I've lived on only one good lung. But I'm existing with it, one way or another."

Earl first landed in the UK in October 1939, weeks into the Second World War. He drifted into acting in 1941, when a friend got him a spot in the chorus line of the West End revival of *Chu Chin Chow*, a musical comedy based on Ali Baba. At the time, he was washing dishes in a restaurant on the Strand.

Stardom beckoned. By 1951, Earl was playing the romantic lead in Ealing Studios' docklands heist thriller *Pool of London* – his very first film. "I enjoyed it so much," he says. "I got wonderful notices. All the best critics, in all the top papers, wrote about my performance." He portrayed Johnny, a merchant sailor who falls in love with a white woman, Pat, played by Susan Shaw. It was the first interracial relationship shown in a British film. "It never occurred to us that we were breaking ground. A relationship between a black man and a white woman? It was an everyday occurrence in my life; a very natural thing. I didn't think that people would make such a big deal about it."

Arguably, *Pool of London* made Earl Britain's first black film star. However, further big-screen work was slow to materialise. "There was a reluctance to put a black actor in a part," he explains. "Unless the writer had decided that this part was for a black person, directors wouldn't think of changing it. It was very ►

Opposite page: A portrait of Earl Cameron in his first major film role, as Johnny Lambert in *Pool of London* (1951). Photo © Studiocanal.

Left: In *Pool of London*, Pat (Susan Shaw) and Johnny fall in love. Photo © Studiocanal.

Top and inset left: Earl in the 1966 *Doctor Who* story *The Tenth Planet*, in which he played astronaut Glyn Williams.

Above: Earl and Sylvia Syms on one of the original publicity posters for *Flame in the Streets* (1961). Photo © ITV Studios Global Entertainment.

Earl Cameron

Right: Earl starred alongside some of British cinema's biggest names in the 1955 film *Simba*.
Photo © ITV Studios Global Entertainment.

Far right: Earl as Yusel, being questioned by Kaufman (John Hollis) in *The Andromeda Breakthrough* (1962).

Below: Three images from Episode 2 of *The Tenth Planet* – Earl as Williams, Anneke Wills as Polly and a Cyberman from the planet Mondas.

◄ frustrating, especially once I had a family to take care of."

Four years passed before he landed another worthwhile movie role: starring alongside Dirk Bogarde, Virginia McKenna, and Donald Sinden in 1955's *Simba*. To make ends meet in between films, Earl returned to the stage. He took TV gigs too – from *The Andromeda Breakthrough* and *The Prisoner*, to *Dixon of Dock Green* and *Jackanory*.

In 1965, the year before he did *Doctor Who*, Earl played Pinder, the Caribbean sidekick to Sean Connery's James Bond, in *Thunderball*. "My part was so all over the place – and not much of a part anyhow," he laments. Much of the movie was shot in the Bahamas. "I enjoyed the location more than the acting. But it didn't call for much acting, let's face it. It's more of an action-type film."

Faced with a below-par TV or film script, "as many of them were," says Earl, "I think, 'Well, if that's what they want, I'll do my best to give it to them,' and you sell it the best you can. I've had to do some terrible, mundane stuff. I was in a ghastly thing called *Battle Beneath the Earth* [1967]. It was a terrible film. The dialogue was terrible. But you just do it. You think of the audience."

However, *Doctor Who* was anything but mundane. "It was a lovely job. A very good part." What would kids today make of *The Tenth Planet*? "I think they'd take it seriously. Yes, I think so. They'd believe it." Well, that's a relief, as this year's Christmas Special, *Twice Upon a Time*, is partly set during *The Tenth Planet*. Fragments of the 1966 serial have even been lovingly recreated. "In colour?!" exclaims Earl. "Really? Well, I'll watch that."

Anneke Wills, who played Polly, remembers being in awe of Earl when he was cast in *The Tenth Planet*. "I wasn't aware of that," he admits. "It never occurred to me that it meant anything to the other actors. But then I think I've always been a pretty humble sort of person."

Earl was only the second black actor to have a significant speaking role in *Doctor Who*. The first was Elroy Josephs in the previous serial, *The Smugglers* (1966). Josephs played Jamaica, a babbling, superstitious pirate. "I've had scripts like that sent to me," says Earl, "that have been racially insulting. I've refused to do them. I've turned them down. I've always tried to keep a certain dignity. There comes a time when one puts principles before one's career." In contrast to Jamaica, Williams is a smart, capable astronaut from 1986. "So I was more than happy to do that. Yes, especially playing a black astronaut." This was *Doctor Who*, in 1966, offering a multicultural view of the future.

"I remember we recorded it in Hammersmith, at Riverside Studios. I forget the name of the guy who was the other astronaut, but we got on very well." This was Australian actor Alan White, playing Dan Schultz. Though the two astronaut actors only had scenes with each other, they rehearsed with the entire *Tenth Planet* cast, for several days, at St Helen's Church Hall, West London, before recording each episode in Riverside Studio 1. "But William Hartnell, for whatever reasons he had in his mind, was not that keen on having a black person play an astronaut," recalls Earl. "Why, I don't know. It had nothing to do with him, because he wasn't part of *our* story anyhow."

In the *Frozen Out* documentary on *The Tenth Planet*'s 2013 DVD release, Anneke Wills affirmed that Hartnell's views on race came to a head on this serial: "He was really stuck in these kind of antique prejudices," she said. "Unfortunately this came out, of course, working with Earl

"What an extraordinary man!"

When we tell Polly actress Anneke Wills that Earl Cameron celebrated his 100th birthday in August, she lets out a gasp. "Oh my God, that's amazing! What an extraordinary man. We all had great respect for him," she says, remembering the time they spent together making *The Tenth Planet*, in September 1966. "Earl had great presence. He'd turn up in the rehearsal room and we'd all go, 'Wow! He's so cool.'

"You know, I've just read it for the Beeb," she continues, referring to the BBC audiobook of Gerry Davis' novelisation, released on 7 December. "So I had to do Earl's voice, which was kind of alarming, because there he is, that wonderful black actor, and here I am, little old English me. But I did my best."

Of *The Tenth Planet*'s alien threat, Anneke says: "We had the Cybermen – brilliant! – for the first time. Kit Pedler [the surgeon and research scientist who, with Davis, co-wrote *The Tenth Planet*] used to talk of his anxiety about the way that science was going; that if they can put false limbs and things onto people, this could dehumanise them. That was his worry at the time, and it's how the Cyberman story came about. What's amazing is, only a few weeks ago, we heard that two robots got talking to each other [*tinyurl.com/AIOutToGetUs*]. That's terrifying, isn't it? So *The Tenth Planet* is as relevant today."

"I was more than happy to [be in *Doctor Who*]. Yes, especially playing a black astronaut."

Cameron. I have to say that Michael Craze [who played Ben] and I were ashamed for Bill, actually."

Did Hartnell's attitude bother Earl? "I couldn't have cared less," he says today. "It was his problem, not mine. When I grew up in Bermuda, there was a lot of racial prejudice – and still is, to some extent. They had separations in schools. Even in the cinema. In the main cinema in Hamilton, all the best seats were for the whites, and the ten rows at the front were for the blacks. That's the way it was. Even in Britain, I've had doors slammed in my face. So it didn't take me by surprise when I met with prejudice, because I'd grown up with it, to some degree. I could handle it. I've always handled it very well. I've never got hurt by it. I've never got bitter from it. I refuse to."

In the mid-1970s, Earl quit acting and moved to the Solomon Islands with his first wife, Audrey, to devote himself to the Bahá'í Faith, a monotheistic religion that preaches spiritual unity. He's been a Bahá'í since 1963. "It's still the most important thing in my life," he says. "I know it's the answer to this world's problems. I'm convinced of it, fully." After Audrey died of breast cancer in 1994, Earl moved back to the UK and returned to acting ("What else could I do?" he's remarked). Most recently, he's appeared in *The Interpreter* (2005), *The Queen* (2006) and played alongside Leonardo DiCaprio in Christopher Nolan's *Inception* (2010).

Life may begin at 100, but Earl concedes: "After about 98, things rather rapidly go downhill." He suffers from arthritis and relies on a walking stick to get around. But you'd never believe to look at him that he's a day over... 73? He laughs. "That's very kind of you."

So what's his secret? He leans in. "A tablespoonful of cod liver oil twice a day, every day." What, really? "Mm, for the past 20 years. It's what's helped me live this long. It's got to be that." He thinks for a moment. "Also, I stopped drinking about 50 years ago, when I became a Bahá'í. I stopped smoking even before that, in my 40s."

And retirement isn't even on his radar. He insists he's still available for work. "I don't think an actor ever retires, unless he gets to a stage where he's too shaky and he begins to realise, 'I can't do it any longer.' But at the age of 100, I still feel I can play a part." He's comfortable working? "I feel good about it," he nods. "I just love it. I love acting. Why would I want to stop?" **DWM**

Above: Dan Schulz (Alan White) and Williams struggle to regain control of their spacecraft in Episode 2 of *The Tenth Planet*.

Inset left: Earl as the Abbot in BBC Two's *Neverwhere* (1996).

Left: Earl celebrates his 100th birthday. Photo © Earl Cameron.

A METEBELIS CHRISTMAS

The tradition of *Doctor Who* Christmas Specials began long before the series' 21st-century revival. Former producer Philip Hinchcliffe takes us back to the time of Moon Boots, star jumpers and glitter guns to reveal how the 1970s' feature-length programmes were created.

FEATURE BY **CHRIS BENTLEY**

Christmas 1974 was almost unbearably exciting for young *Doctor Who* fans. After five years as the Third Doctor, Jon Pertwee had bowed out at the end of the previous series in June and, as the seasonal double-issue of *Radio Times* revealed, the new 'Dr Who', Tom Baker, would be making his debut in Part One of *Robot* during Christmas week.

But for many, the highlight of the season was a special feature-length episode broadcast on the afternoon of Friday 27 December 1974, the day before *Robot* was due to begin. This was a chance to see the Third Doctor's final story again, this time as 'a complete adventure in one programme' (as *Radio Times* described it), serving as a timely reminder of his epic struggle against the giant spiders of Metebelis III and the circumstances that led to his regeneration. And an epic it certainly was: with a running time of just over 105 minutes, this specially edited omnibus presentation of *Planet of the Spiders* remains the longest single instalment of *Doctor Who* ever broadcast by BBC Television.

Philip Hinchcliffe was the producer of 16 *Doctor Who* serials from *The Ark in Space* (1975) to *The Talons of Weng-Chiang* (1977). He was overseeing the completion of *The Ark in Space* while preparing for recording on *Revenge of the Cybermen* (1975) when he received notice about the 1974 *Doctor Who* Christmas omnibus from the BBC Head of Drama Series, Ronnie Marsh.

"There seemed to be a tradition of doing an omnibus edition at Christmas which had been established during Barry Letts' time as producer," Philip tells **DWM**. "It was basically a scheduling choice and it would have originated with the BBC1 Controller, who was Bryan Cowgill when I came onto the show. The word would have come down to me via the Head of Series that they wanted an omnibus for Christmas and I think it was pretty much left to me to suggest which one we did."

Although Barry Letts had formally relinquished his role as producer some months earlier, he returned to the *Doctor Who* office to plan and supervise the new edit of *Planet of the Spiders*, having not only produced the original six-part serial but also co-written and directed it.

"I usually asked the directors to do them," says Philip. "If a director was editing it within a year of shooting it, he would still remember every single shot – if you're a director, you just do, because you've created those shots. If they were off the books, they got paid on a pro-rata basis for the two or three days it would take them to do the edit, but they usually wanted to do it because they didn't want anyone else mucking around with their work."

In theory, the full running time of six 25-minute episodes was 150 minutes. In practice, the 1970s episodes were anything between 21 and 27 minutes long so there could be significant variations in the running times of serials comprising the same number of parts. *Planet of the Spiders* was 147 minutes long so Letts needed to shave 42 minutes from the original episodes to create the omnibus version. Because those trims included five sets of opening and closing titles and five cliffhanger reprises totalling just over 12 minutes, so in terms of the actual story content, Letts only had to remove 30 minutes.

"If a director was editing it within a year of shooting it, he would still remember every single shot." Philip Hinchcliffe

Opposite page: Scenes from the 1974 story *Planet of the Spiders*.

Above: Producer Philip Hinchcliffe, producer of *Doctor Who* from 1975 to 1977.

Below left: Barry Letts, producer of *Doctor Who* from 1970 to 1975.

Below inset: This scene in Part One of *Planet of the Spiders* – where the Doctor (Jon Pertwee) and the Brigadier (Nicholas Courtney) visit a theatre – was absent from the omnibus version.

Below right: The Doctor, Arak (Gareth Hunt) and Lupton (John Dearth) in the council chamber of the eight-legs in *Planet of the Spiders*.

A METEBELIS CHRISTMAS

Above: Bert the landlord (Don McKillop) orders the Morris dancers to capture the Doctor in Episode Four of *The Dæmons* (1971).

Below: The Doctor tackles an underwater threat in a publicity shot from *The Sea Devils* (1972).

Letts produced a sophisticated cut of the serial which comprised 54 separate edits to the story content, four scene transpositions and a variety of alterations to the soundtrack which removed lines of dialogue and played incidental music over different shots. The majority of cuts amounted to short trims from dialogue in many scenes, although several notable scenes disappeared entirely: the Doctor's visit to the theatre with the Brigadier in Part One, Sarah pleading with Tuar to help the Doctor in Part Three, and Lupton urging the Spider Council to invade Earth in Part Five.

"You had to look at the story and make obvious editorial decisions," Philip explains. "If there was a sub-plot or a diversion in the story, you could take that out. Strategically you were looking to take chunks out. You might cut a scene in half because there was a good 'out' point, but you weren't in the business of editing the whole thing from beginning to end because you didn't have time. You wanted to keep the edits as simple as possible and take as many complete large scenes and sequences out that you could.

"You were not really looking to shave a bit off a scene here and there or move scenes around. Of course Barry Letts was both director and producer of *Planet of the Spiders*, so he may have finessed that a bit more than somebody else might have done. I'm not saying that other directors didn't do that because it might have been a way of getting you out of trouble – intercut between scenes and lose a bit as you did so – but that would have been part of the technique."

Until 1971, *Doctor Who* repeats were very much a rarity, limited to just an unscheduled rescreening of the first episode, *An Unearthly Child*, on 30 November 1963 and then a rerun of *The Evil of the Daleks* from 8 June to 3 August 1968. Three years later, BBC1 Controller Paul Fox decided to extend the 1971 series by scheduling a repeat of Jon Pertwee's four-part debut story, *Spearhead from Space*, which had originally aired in January 1970. The serial reappeared on consecutive Friday evenings from 9 to 30 July, the final episode coinciding with coverage of the Apollo 15 lunar landing.

Despite having already been seen by an average of 8.2 million viewers in 1970, the repeat generated an average audience of 3.3 million. With the development of home video still some years in the future, the opportunity to see earlier stories was clearly relished by viewers and this discovery encouraged Fox to commission a special omnibus repeat for BBC1's Christmas 1971 schedule – the first feature-length *Doctor Who* Christmas special.

The story selected by Barry Letts for that initial omnibus was *The Dæmons*, a five-part serial that he had co-written with Robert Sloman. Although it had not been the highest-rated story of the 1971 series, *The Dæmons* had been well received by viewers and was also highly regarded within the BBC, where it had been considered a showcase for the Drama Department. When work on the edit began in mid-November, almost 23 minutes was trimmed from the serial's 112 minutes of story material to create a version with a running time of 89 minutes.

> **"I thought *The Dæmons* was better, tighter, and seemed to have everything."**
> Christopher Barry

New captions were created for the opening title sequence which identified the story title on screen as *Doctor Who and the Dæmons*, thereby distinguishing it from the original serial. However, the closing titles were retained from Episode Five and listed only those actors who had appeared in that final instalment, so Letts requested a live voiceover by the continuity announcer to detail the names of seven additional cast members when the programme was transmitted. The omnibus aired on Tuesday 28 December 1971, sandwiched between an episode of the American sitcom *Here's Lucy* and the teatime news bulletin.

Speaking to fanzine *In Vision* in 1988, director Christopher Barry recalled, "I was consulted on the compilation version of *The Dæmons*. Barry Letts and [script editor] Terrance Dicks asked me about that, and I think I actually took part in it. I certainly approved of the version that went out. I thought it was better, tighter, and seemed to have everything."

The ratings for *Doctor Who and the Dæmons* outstripped all expectations.

The original serial had been watched by an average of 8.3 million viewers but the omnibus was seen by 10.5 million, the programme's biggest audience since the third episode of *Galaxy 4* in September 1965. A second special the following year was a foregone conclusion and *Doctor Who and the Sea Devils* duly appeared in the Christmas 1972 schedule, transmitted on Wednesday 27 December. This was an 88-minute cut of *The Sea Devils*, a six-part story first shown the previous spring.

At that time, almost all BBC programmes were recorded on two-inch quadruplex (or 'quad') videotape. Editing this tape had moved on from the days of physical splicing and by 1971 it was effected electronically by copying sequences from the master tape to a dub tape using connected pairs of Ampex VR-2000B videotape recording (VTR) machines with Ampex Editec electronic editing controllers. By the time *Doctor Who and the Sea Devils* was edited in 1972, the corporation had begun to replace the unreliable Editec system with a new electronic editor, EECO-900, which synchronised the VTR machines during run-up so that edits became repeatable.

"The editing was all done by timing and it was quite a laborious process," Philip recalls. "The machines in the video editing areas were always at a premium and there were only a certain number of them in the bowels of Television Centre, so you had to book your time and be in and out of there within your three hours or whatever it was. You had to be very prepared beforehand.

"What all the directors would have done is what we called a 'paper edit' using a post-production script, which listed the dialogue and every single camera shot with timings of everything. Once you'd decided which bits you were going to cut out, you made a list of the timings of all the 'in' and 'out' points on the tape. Then you'd then go into the editing suite with this long list and you'd say to the editor, 'Right, spool through to two minutes and 20 seconds, make an edit there and then come back in at three minutes 14 seconds, cutting out 54 seconds.' There was nothing to see on the screen while you were spooling from one point to another, so it was a bit touch and go as to whether the 'in' was going to work with the 'out' when the two shots were cut together. If both shots were close-ups of the Doctor, for example, that was a problem and you might have to fiddle around a bit to get it right."

The viewing figures for *Doctor Who and the Sea Devils* again exceeded the average audience for the original serial (8.7 million as opposed to 8.2 million).

It was followed by a 60-minute cut of the four-part 1972 story *Day of the Daleks*, which was apparently intended for broadcast during the 1973 August Bank Holiday weekend – it was transmitted the following week instead, on Monday 3 September. The final story of the 1973 season, *The Green Death*, then became the 1973 Christmas special, its six episodes trimmed to almost exactly 90 minutes for screening on Thursday 27 December. Unusually, this omnibus aired between episodes of *Doctor Who*'s new series – Parts Two and Three of *The Time Warrior* on 22 and 29 December respectively. It was also seen by 10.5 million viewers, nearly ►

Above: Jo Grant (Katy Manning), Professor Clifford Jones (Stewart Bevan) and some unusual fungus in *The Green Death* (1973).

Below: Artist Frank Bellamy with his *Radio Times* cover art for *Day of the Daleks* (1972).

Bottom: Bellamy's *Radio Times* illustrations from the omnibus repeats of *Planet of Evil* in 1976 and *Genesis of the Daleks* in 1975.

OMNIBUS ART

Four of the omnibus specials were promoted in *Radio Times* with striking line illustrations by comics artist Frank Bellamy. Best-known for his work on the *Dan Dare* strip in *Eagle* and *Thunderbirds* in *TV Century 21*, Bellamy began his association with *Radio Times* in 1970 when he was commissioned to illustrate a full-page *Star Trek* strip for issue 2433 (27 June – 3 July 1970). The following year he produced the first of many *Doctor Who* illustrations: a two-and-a-half-page strip to promote the opening episode of *Colony in Space*.

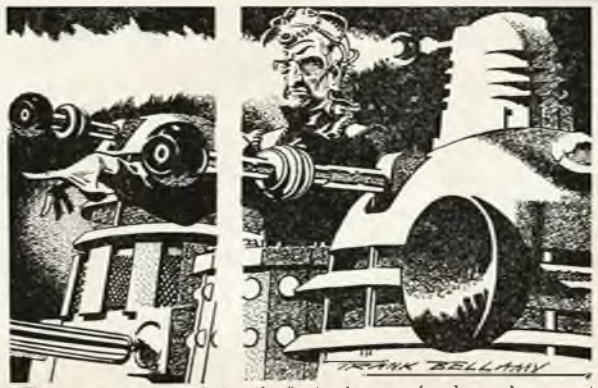
Bellamy's most famous *Doctor Who* artwork for *Radio Times* was the *Day of the Daleks* cover for issue 2512 (1-7 January 1972), but he also produced thumbnail illustrations for most of the serials in the 1972 and 1973 series, as well as larger panels and strip pages for a number of other stories, including the *Doctor Who and the Dæmons* and *Doctor Who and the Sea Devils* specials and the omnibus versions of *The Ark in Space* and *Genesis of the Daleks*. His final *Radio Times* artwork illustrated a repeat screening of *Planet of Evil* – it was published just four days before his death on 5 July 1976.

3.0 Dr Who

Genesis of the Daleks
A complete adventure in one programme, starring
Tom Baker as Dr Who
written by TERRY NATION
The Time Lords have a mission for the Doctor. He finds himself stranded on Skaro – the planet of the Daleks where a war of attrition is reaching its bitter final stages.

Sarah Jane Smith.....ELISABETH SLADEN
Harry Sullivan.....IAN MARTER
Davros.....MICHAEL WISHER
Nyder.....PETER MILES
Sevrin.....STEPHEN YARDLEY

Incidental music by DUDLEY SIMPSON
Producer PHILIP HINCHCLIFFE
Director DAVID MAloney (Repeat)



The most important mission the Doctor has ever faced – can he prevent Davros creating his Daleks? A complete Dr Who *adventure today: 3.0 pm*

Above: A publicity shot for *Day of the Daleks*.

Right: Davros (Michael Wisher) and his creations in *Genesis of the Daleks* (1975).

Bottom: The Doctor (Tom Baker) in *The Ark in Space* (1975).

Below inset: The acclaimed 'Homo sapiens' speech in *The Ark in Space* Part One was omitted from the omnibus version.

three million more than had watched the original serial version.

Doctor Who and the Sea Devils received an unexpected repeat screening on Spring Bank Holiday Monday 1974 when the BBC's planned coverage of the Roses Cricket Match between Yorkshire and Lancashire at Headingley, Leeds, was disrupted by industrial action. Fortunately the schedulers were aware of the problem in advance, so *Doctor Who* viewers were informed of the programme change at the end of Saturday's regular episode – Part Four of *Planet of the Spiders*. An audience of 4.6 million watched the omnibus repeat on the morning of 27 May.

Sadly, that was the last time any of the first four Christmas specials were seen on British television: together with *Doctor Who and the Dæmons* and the omnibus versions of *Day of the Daleks* and *The Green Death*, the two-inch master tapes of *Doctor Who and the Sea Devils* were wiped shortly after. No copies were retained by the BBC and all four programmes remain lost.

The first omnibus special of the Fourth Doctor's era was a 70-minute edit of *The Ark in Space* aired on Wednesday 20 August 1975, just six months after the four-part serial's initial broadcast. It was followed at Christmas by an 86-minute cut of *Genesis of the Daleks*, a six-part story first shown in the spring. Philip Hinchcliffe planned and supervised the edit himself.

"The only one I remember doing was *Genesis of the Daleks*," he says. "I don't know why I did it. The serial's director David Maloney might have been busy shooting another show or maybe it was a rush job and it came through at the last minute. The cut seemed to go very well and I remember that David came in and looked at it and was very happy.

"It was quite fun really to pace up the show in those omnibuses," he continues. "Yes, you lost things and you had hard choices to make, but because it was made primarily in the studio and yet it was meant to be an adventure show, it was quite a nice benefit to pace things up and I think it was an improvement. You were taking what was absolutely a serial cliffhanger structure and turning it into a feature film and that was quite interesting. I rather enjoyed it actually, because I wasn't a director at the time and I found it an interesting experience."

Shown on Saturday 27 December 1975, *Genesis of the Daleks* turned out to be the last feature-length *Doctor Who* special of the 1970s. A 47-minute compilation of the two-part story *The Sontaran Experiment* (1975) was broadcast on 9 July 1976, but when Christmas came around the *Doctor Who* production office was invited to prepare three new omnibus programmes to fill part of the five-week gap between the end

LOST IN SPACE

One of the most puzzling omnibus omissions was a 90-second cut from Part One of *The Ark in Space*. In the 70-minute version of the story, the Doctor (Tom Baker) and Harry (Ian Marter) discover the cryogenic chamber on board the Ark and the Doctor tells Harry, "There must be hundreds here. It's an amazing sight, isn't it?" Between those two sentences in the complete serial, the Doctor eulogises the human race in a speech that begins, "Homo sapiens. What an inventive, invincible species." Over the last 20 years, that scene has frequently been cited as a defining moment of the Fourth Doctor's tenure, yet the entire passage was deleted by director Rodney Bennett for the August 1975 omnibus broadcast.

"I think those sort of edit choices had to have been made for the purposes of the plot – it moves things on a bit more quickly," explains Philip Hinchcliffe. "It's understandable that viewers look back at that scene on DVD now and cherish it, and yes, it was a nice scene, but it didn't have any iconic value at the time because it was one of the first shows that Tom had done. I'm sure we thought, 'Yes, it's a pity about that, but then *something's* got to go.'"

of *The Deadly Assassin* (on 20 November) and the start of *The Face of Evil* (on New Year's Day 1977).

It seems that the responsibility for these programmes may have been turned over to Philip's successor Graham Williams, who was already shadowing him by early November. A 62-minute version of four-part 1975 serial *Pyramids of Mars* was transmitted on 27 November and surpassed its original viewing figure by three million, providing the series with its biggest audience to date – 13.7 million. It was followed on 4 December by a 60-minute cut of *The Brain of Morbius*, a four-part story first shown the previous January.

Christopher Barry, director of *The Brain of Morbius*, was annoyed to discover that his services were not required for the edit session. He told *In Vision*, "It was one of those examples of a producer editing a director's work without reference, which I think is appalling. Not only was I on the staff at the time but I had started to make notes about what I would have cut. The shortened version works, but there are strange things missing and references in the dialogue to things you have never seen." Barry's acrimony was later compounded when the same cut of the serial was released on VHS and Betamax home video in July 1984.

For the third omnibus, director Douglas Camfield prepared a paper edit of *The Seeds of Doom*, a six-part serial transmitted in February 1976, which he planned to cut down to 90 minutes. The programme was intended for broadcast on 11 December but was inexplicably abandoned and replaced by *The Day After Tomorrow: Into Infinity*, a television pilot produced by Gerry Anderson.

As 1977's seasonal treat, the previous February's four-part story *The Robots of Death* was reworked as a pair of 46-minute episodes for broadcast on New Year's Eve and New Year's Day. But the year after, *Doctor Who*'s traditional slot on 27 December was usurped by *Orac*, a 78-minute omnibus repeat of episodes from the first series of the BBC's new science-fiction programme *Blake's 7*. The day of the *Doctor Who* Christmas special had come to an end and they wouldn't be seen again for 27 years.

The day of the *Doctor Who* Christmas special had come to an end and wouldn't be seen again for 27 years.

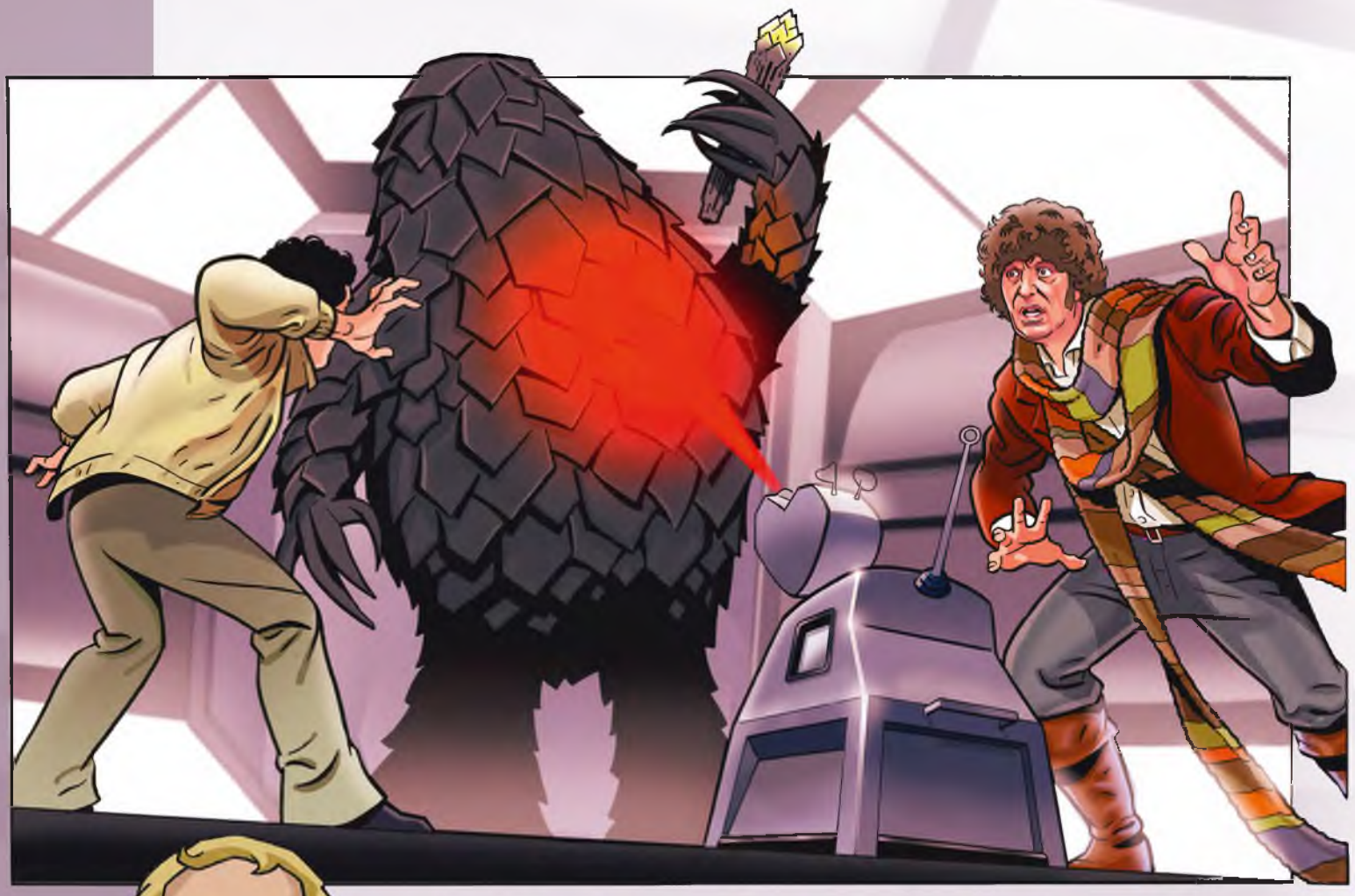
"I was always very pleased that we had an omnibus in the Christmas schedule and I suppose I came to expect that we would always be part of the seasonal package," says Philip. "It was great – a real public relations bonus for the show. I remember Bryan Cowgill telling me at the time how incredibly important the show was to the schedule. The BBC was absolutely trouncing ITV on Saturdays with *Doctor Who* providing the lead-in to *Bruce Forsyth and the Generation Game*. The omnibuses were clearly part of that strategic scheduling and those Christmas shows were absolutely vital. So it was quite an honour to feel we were part of all that." **DWM**

Above: A sarcophagus with a sinister secret in *Pyramids of Mars* (1975).

Left: Dr Solon (Philip Madoc) in *The Brain of Morbius* (1976).

Below left: A publicity shot of the Krynoid from *The Seeds of Doom* (1976).

Bottom: Uvanov (Russell Hunter) attacks a Voc robot as it advances on the Doctor in *The Robots of Death* (1977).



REMAKE REMODEL

There have been a number of attempts to complete Douglas Adams' 'lost' *Doctor Who* story *Shada*. BBC Worldwide's new version is by far the most ambitious...

FEATURE BY **STEPHEN KELLY**

Unlike 2016's animated revival of *The Power of the Daleks*, the task of finally finishing *Shada*, the 1979 Douglas Adams story famously abandoned due to a BBC strike, was not a matter of recreating someone else's work. Instead, producer/director Charles Norton and his team effectively had to start from scratch, working from the same materials – rehearsal scripts, studio floor plans, designs for sets never made – available to the original production in 1979.

"It was not a case of saying, 'We've got everything they filmed in 1979 and we just need to fill the gaps with animation,' because what they filmed in 1979 was completely unedited," explains Charles. "There was nothing to go from. So we approached it as though it were December 1979 and [original director] Pennant Roberts is ill and we get called in to finish the production. We recorded our own audio, our own music, edited the footage how we wanted it to be edited. The

freedom to go through the script and say, 'OK, this scene doesn't work' or 'How about we change the location of this scene?' was very liberating."

Shada tells the story of a long-lost Time Lord prison and an evil genius named Skagra who must never be allowed by the Doctor, Romana and retired Time Lord Professor Chronotis to find it. The latest version of this now legendary production is a feature-length mix of live action and animation. Skagra is played by Christopher Neame, who has reprised his role alongside Tom Baker (as the Doctor), Lalla Ward (as Romana) and most of the original cast. Chronotis was played by the late Denis Carey, who survives through various recordings.

Shada was originally intended to close the 1979-80 series, the swansong season of script editor Douglas Adams and producer Graham Williams. Industrial action – specifically a BBC technician feud – thwarted production halfway through filming.

"There's a sense that it was the end of an era," says Charles. "There was a new production team coming in the next year with ideas on how to change the show, so *Shada* feels like a farewell, a celebration – which makes it all the sadder that it didn't get completed at the time."

What survived the strike was around seven hours of raw footage, encompassing several days of shooting in Cambridge, where the Doctor meets Chronotis and students Chris (Daniel Hill) and Claire (Victoria Burgoyne); a day in Ealing Film Studios for effects work; and a few days of studio sessions in BBC Television Centre Studio 3. In 1992, a VHS release attempted to assemble some of the completed takes into a rough representation of what the serial may have looked like, with Tom Baker filling the gaps through narration. But to finish *Shada* properly, Charles and his team had to undertake the intricate work of editing the footage into something genuine – tricky, considering that certain scenes were missing pick-up shots. The solution? Rather than fill those tiny gaps with animation, Charles worked with special-effects veteran Mike Tucker and his company The Model Unit to film them anew.

"For the most part," says Charles, "it's a two-second shot of K9 coming around a door. But we did our best to shoot them in a way that would fit with the footage we already had, which meant using the same studio set up and the same kind of tube-based video cameras that would have been available at the time. We had the original K9. We had part of an original Krarg costume, so we could shoot tiny inserts of its feet. We also found a large piece of the original set from *Shada*: a series of metal panels in the hands of a prop hire company in London. We had to rebuild the door to Chronotis' study, but apart from that we used all original sets, props and costumes."

"We had to go back to basics and create sequences that would cut in seamlessly with existing footage." Mike Tucker

"It was a dream job," adds Mike, who was commissioned to build models such as Skagra's ship, constructed from early sketches by original visual effects designer Dave Havard. "We had to create model shots in exactly the same manner that Dave's original effects crew would have created them back in 1979," he says. "The trick was not to give in to the temptation of using modern techniques – we had to go back to basics and create sequences that would cut in seamlessly with existing footage." ►

Opposite page top: Chris Parsons, K9 and the Doctor take on a Krarg. Art by Martin Geraghty, colours by Adrian Salmon.

Opposite page below: The villainous Skagra (art by Geraghty/Salmon).

Above: Mike Tucker recreates a 1975 picture of visual effects designer Ian Scoones as he supervises a model shot with the TARDIS.

Left: The new model of the space station containing the Foundation for the Study of Advanced Sciences.

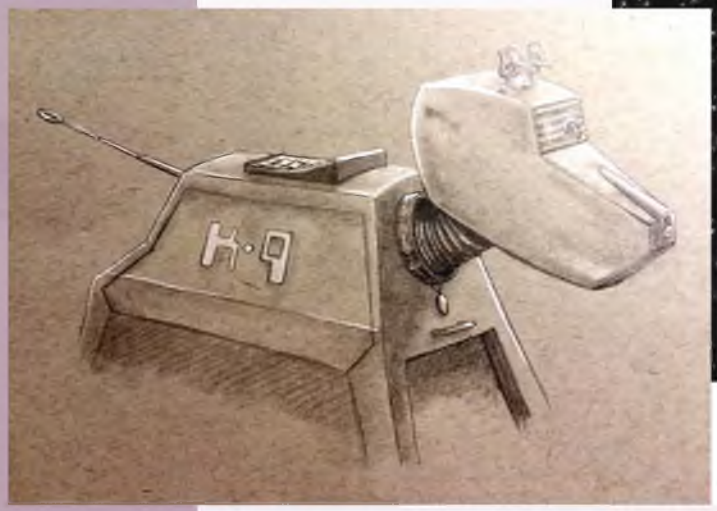
Photos © The Model Unit.

Below left: Full-figure shots of the Doctor, Romana, Clare Keightley and Professor Chronotis (art by Geraghty/Salmon).

Below right: Mike Tucker works on the new model of Skagra's spaceship.

Photo © The Model Unit.

REMAKE REMODEL



Above left: An illustration of K9 by Lydia Butz. The artwork was commissioned for the *Shada* packaging, but was ultimately not used.

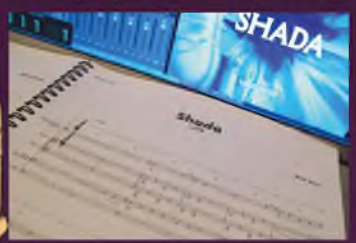
Above right: Several views of Skagra (art by Geraghty/Salmon/Anne Marie Walshe).

Below left: A full-length view of the animated Chris Parsons (art by Geraghty/Salmon).

The new *Shada* is not as animation-heavy as *The Power of the Daleks* which, according to Charles, involved "spending five months doing two-and-a-half hours of animation, whereas with *Shada*, we only spent five months doing an hour's worth of animation. It meant that we were able to spend time actually animating these figures and allow them to move to a far more extensive degree than we were able to before." Even so, that doesn't mean that *Shada* was any easier. "With things getting tight over the last few days, we brought another animator in to help us with some sequences," says Charles. "The wonderfully talented Michael Dinsdale joined us to complete a very complex sequence from the end of the story. However, Michael's contribution was very eleventh hour and sadly the end credits had already been compiled for the finished programme. What this means is that Michael did a lot of really wonderful work that he isn't credited for, as there wasn't time to re-author the end credits and add his name."

The animation was storyboarded (and later colour-directed) by **Doctor Who Magazine** artist Adrian Salmon, who worked with Charles to visualise some of the more complex sequences. "The opening shot of Chris riding through Cambridge and arriving at his lab took quite a few days to choreograph," says Adrian. "In fact, any complex interaction that involved two characters moving and talking at the same time took a lot of time to work out. Especially as we wanted to work to the same limitations to better reproduce the missing segments. So there was no fourth wall, which meant we used only one or two camera angles, as they would have done."

Some scenes were even shot in live-action, with Dalek operator Barnaby Edwards performing Skagra's henchmen, the Krargs, Daniel Hill reprising Chris, and *The Archers* actor Tim Bentinck doubling as the Doctor. This gave character designer Martin Geraghty, another **DWM** artist, a realistic frame of reference for how the characters should move and act – especially with regard to their hands. "After facial expressions," says Martin,

MUSIC MAESTRO

Had it have been completed at the time, *Shada* would have marked the last score of composer Dudley Simpson, who passed away in November at the age of 95. For friend Mark Ayres, who composed an entirely new score for *Shada*, it made the project doubly poignant.

"A few years ago we discussed collaborating on it," he says. "He was adamant that he had retired, but we discussed basic ideas. As it turned out, given that time had passed and Dudley was well into his 90s, this was all my own work. I wanted it to be authentic to the period. But I didn't want it to be a pastiche. It's a Mark Ayres score, but with tributes to the maestro's work on the show throughout the 1970s.

"I've used authentic instruments such as the EMS VCS3 and an early Roland synthesiser Dudley used. I even went as far as sourcing a vintage Yamaha organ and restoring it myself. Dudley also used esoteric percussion instruments such as car springs — so I found a set of 1970 Ford Cortina springs on eBay."

Mark wrote 80 minutes of new music for *Shada* – which had "the added task of knitting together live action and animation, and animation needs more music generally" – before spending two days in a North London studio to record it.

"I had two french horns, bass clarinet doubling clarinet, cello, and percussion (timpani and marimba). Dudley would probably have used a second clarinet doubling flute, and Lesley Pearson on organ and piano, but I have personally covered those. Our percussionist Gary Kettel did a couple of *Doctor Who*s with Dudley back in the day, and clarinetist Bob Hill worked on some episodes of *Blake's 7*, so I tried to be authentic there, too!"

Above right: Mark Ayres' new score for *Shada*.

Right: The Shada ensemble: Hugh Seenan and Mike Thompson (horns), Gary Kettel (percussion), Mark Ayres, Bob Hill (bass clarinet) and Lionel Handy (cello).

Photos © Mark Ayres.

Far left: Christopher Neame recorded new dialogue for Skagra in June 2017.

Left: Tom Baker voices the Doctor for the new scenes in *Shada*.

Below right: Shada, the prison planet of the Time Lords (art by Graham Bleathman).

Below left: Charles Norton (centre) directs Daniel Hill (who plays Chris Parsons) and Tim Bentinck (standing in for Tom Baker as the Doctor). Recorded against a green screen, this footage provided reference material for the animation artists.

"hands are the most important elements for selling a character's body language."

Much like the live action, the animation had to be authentic. For example, Martin was instructed to only design something freely if it never made it to production or was impossible to source. "Props like the hat lash-up that the Doctor wears to overcome Skagra's mind control was devised from scratch," he explains. "An actual BBC design concept of the original prop exists in private hands but alas, efforts to acquire it came to nought." And in terms of directing, Charles explains that "we wouldn't have the TARDIS materialising during a panning shot because that would have been phenomenally difficult to achieve in 1979. Motion-controlled cameras were very expensive then."

But at the same time, animation did give Charles and his team the freedom to make creative decisions, whether that meant moving a phone call from inside a lab to outside to a phone box, or for Tom Baker, while recording his part, to offer his spirited insight on how scenes should play out.

"As a director," says Charles, "you'll go into the studio with a clear idea of exactly how you are going to direct each part of a scene – and so will Tom! He comes into the studio with a script full of annotations and a long list of questions, and you will spend time at the readthrough talking the scene through and getting it right.

"But you would always much rather have somebody bursting full of ideas and arguing the scene out with you than someone who doesn't really care. And Tom really puts a great deal of thought into his performance as the Doctor, and he does take it seriously and he does do his homework. It's never something he phones in." **DWM**

"As a director, you'll go into the studio with a clear idea of exactly how you are going to direct each part of a scene – and so will Tom!" Charles Norton

***Shada* is now available to buy on DVD, Blu-ray and download.**

ENDLESS LOVE

Shada was the 'lost' *Doctor Who* serial that never really went away. But for actor Daniel Hill and production assistant Olivia Bazalgette, the story would prove to have an even more remarkable legacy.

INTERVIEW BY PAUL KIRKLEY

"Unfinished business is never good," says Daniel Hill, sighing. And he should know, having spent 38 years indelibly tied to one of the most famous bits of unfinished business in television history.

Daniel was just 23 when he was cast as Cambridge student Chris Parsons in *Shada*, the six-part Douglas Adams epic that was set to bring the curtain down on *Doctor Who*'s 17th season in early 1980 – until an industrial dispute forced it to be abandoned mid-shoot.

"Sometimes shows are really special," the actor, now 61, tells **DWM**. "Sometimes television comes and goes, and there's nothing to hold on to. But some have a real meaning to you, a real emotional bond. *Shada* was very formative for me as an actor. To be in *Doctor Who* – to be the guest assistant – was such a surreal event. To get inside that phone box on location was as exciting for me as for any child. So to not have it completed, and for my family not to see it... It was a real body blow."

Shada was 22-year-old production assistant Olivia Bazalgette's first job in television. "It was obviously very exciting being put on a *Doctor Who*," she recalls. "I can remember being somewhat in awe of Tom Baker, because I was only a young thing."

Cast and crew spent five days filming in and around Cambridge in October 1979. "I have *profound* memories of that week," says Daniel. "It was just fantastic. I *loved* it."

"We were a very happy crew," agrees Olivia. "The weather was amazing, and everyone had such fun. Though from a production point of view it was very complicated – particularly the punting scenes. I was in the camera boat, and Tom and Lalla [Ward, playing Romana] were all over the place on theirs. Tom had refused to do any practice!

"I was absolutely terrible at continuity," she confesses. "Tom's scarf was a bit of a headache, as you can imagine. He was always flipping it to the front or the back, so you can probably see it jumping around on screen."

Or at least you might have done, if *Shada* had ever actually *made* it to the screen. But in early November, with all the location footage and two recording sessions at BBC Television Centre already in the can, the cast and crew returned from lunch to find themselves locked out of the studio. A simmering row (reportedly about whose job it was to move the hands on the *Play School* clock) had boiled over into a full-scale walk-out by BBC technicians. Sadly, *Shada* was caught in the crossfire.

"It was tragic," says Daniel. "I couldn't quite believe it – I thought, 'It's *Doctor Who*, of *course* they're going to pick it up...' I remember bumping into [veteran *Doctor Who* director] Michael Briant in the bar in Television Centre, just after we'd heard the news. He said, 'Why are you so miserable?' I said, 'We've been hit by the strike.' He said, 'Did you get paid?' and when I said yes he said, 'Oh for God's sake grow up!' But it wasn't about that."

"There was a huge amount of emotion," adds Olivia. "We were all crying. It was awful. Really, really awful."

And that, everyone assumed, was the end of that. In truth, though, it was only the start of a long and extraordinary afterlife for *Doctor Who*'s great 'unfinished symphony' that would later see it cannibalised for use in 1983's *The Five Doctors* before being turned into a BBC Video release with linking narration from Tom Baker, a Big Finish audio drama – this time with Paul McGann's Eighth Doctor doing the honours alongside Lalla Ward – and a 2012 novel by Gareth Roberts.

But *Shada* can also lay claim to an even more extraordinary legacy – one that has its roots in those hazy, unseasonably warm autumn days 38 years ago when a young actor and a young production assistant first met by the banks of the Cam.

"We were such a happy crew. The weather was amazing and everyone had such fun." Olivia Bazalgette

"We spent all our time together and had a real laugh," recalls Olivia.

"And because she lived round the corner from me in Fulham, she used to give me lifts to the rehearsals," says Daniel.

But, both parties are keen to stress, "nothing happened" between them during the making of *Shada*. "It was very innocent," says Olivia, laughing. "Everybody thought we were an item, but I was a bit cool, I'm afraid. I was playing hard to get."

Fast forward two years, and Daniel was in the studio recording the pilot for a new BBC comedy when he heard a familiar laugh. "I thought, 'That's her!'" he recalls. "And in the bar afterwards, this vision walked up to me... I said, 'I knew it was you!' And that was it." ►

Opposite page: Chris Parsons (Daniel Hill) tries to escape from Skagra's spaceship in one of the scenes recorded for *Shada* in 1979.

Above: Olivia Bazalgette in 1984.

Below: Clare Keightley (Victoria Burgoyne), the Doctor (Tom Baker), Chris and Romana (Lalla Ward) chat in Chronotis' study as a bemused Wilkin (Gerald Campion) and a policeman (John Hallet) look on, in a scene from the end of *Shada*.

Below right: The 1992 VHS release of *Shada*.

Daniel Hill & Olivia Bazalgette

Above left: The Hill family – Natasha, Olivia, Claudia, Daniel and Sebastian.

Above right: Chris and Professor Chronotis (Denis Carey) in a scene recorded for Part One of *Shada*.

Below left: Daniel as Cambridge postgraduate student Chris Parsons.

Below right: Chris, Romana and the Doctor.

To cut a long story short... she married him. In April 1987, Olivia Bazalgette became Olivia Hill, and the couple went on to have three children: Natasha, 28, a talent agent, Sebastian, 26, an actor, and Claudia, 24, who has an engineering degree from Oxford and is currently doing a PhD in vaccine therapy. These, then, are literally the children of *Shada* – human beings who would not exist in the world if Douglas Adams had never dreamt up a funny story about a Time Lord living out his retirement as a Cambridge professor. And one of them has chosen to dedicate her life to searching for a cure for cancer: not bad for an abandoned TV show once written off as a waste of everyone's time, effort and money.

By a quirk of fate, as a child Claudia ended up playing for the same football team as Douglas Adams' daughter Polly. "Isn't that bizarre?" says Olivia. "It's a funny old life."

"As an actor, going through stuff I'd rehearsed but never filmed 38 years ago was... bizarre." Daniel Hill

Are the kids aware of the good Doctor's hand in guiding their fates? "Absolutely," says Olivia. "Sebastian loves *Doctor Who* – the other two are more closet fans. But they know if I hadn't met Dan, they wouldn't be here. It was absolutely pivotal."

"We owe *Shada* a tremendous amount," agrees Daniel. "I've been so lucky. I'm blessed with Olivia and the children. We've got a very strong, happy marriage, three lovely kids and a gorgeous dog [a Cocker Spaniel called Fudge]. We live in a very nice part of London. What more could an actor want, really?"

Well, how about the chance to pick up where you left off 38 years ago and finally resolve that bit of unfinished business with a certain Saturday teatime legend?

"I was absolutely *thrilled*," beams Daniel when he describes being asked to join BBC Worldwide's ambitious new *Shada* restoration. *Shada*'s latest incarnation combines new animation, effects and music, plus specially recorded dialogue by the original cast, to cover the missing sections.

Daniel undertook multiple voice recording sessions, acting alongside Tom Baker and Lalla Ward, among others, as well as doing a day's filming against a green screen.

"It's quite remarkable," he says. "As an actor, going through stuff I'd rehearsed but

GALLIFREYAN GIFTS

These days, a repentant Tom Baker is the first to acknowledge that his behaviour during his imperial reign as Doctor Who became increasingly "impossible". But Daniel and Olivia Hill remember *Shada*'s leading man with nothing but warmth and affection.

"He was the nicest man in the world to me," says Daniel. "Tom and I really bonded. We had such fun. When we were out [illegible] have maybe 300 kids lined up, all waiting for his autograph, for their special moment with him."

"He used to write them all cheques for a penny!" reveals Olivia. "That was his autograph. Whatever chaos he may have said he was in, he was a complete pro. I've worked with people who are a lot more chaotic than Tom. He was a delight, everybody loved him. He wasn't grand at all, he was a real team player. Gorgeous man."

"It's important for the Doctor to have personality," adds Daniel. "You can't have someone who's boring as the Doctor. All the Doctors have been impeccable, but with Tom there was an extra gift."

never filmed 38 years ago was... bizarre. The moment the camera turns over and starts shooting, your actor memory kicks in, and suddenly you're playing someone who's 23. It's extraordinary."

Daniel is full of praise for Charles Norton, the director who finally brought *Shada* home (and who gets joint credit with the original director, Pennant Roberts). "He's an absolute genius," says Daniel. "Absolute dedication beyond the call of duty. He steered the whole project right the way through."

Reconvening for *Shada* wasn't Daniel's first reunion with the Time Lord – he'd acted opposite Tom Baker in the 2009 BBC *Doctor Who* audio drama *Hornets' Nest: The Stuff of Nightmares*. But it was still an emotionally charged experience catching up with him and Lalla and the rest of the cast. "At the final performance, all of us were almost in tears, going, 'It's done,'" he reveals.

Will he and Olivia be sitting down with what **DWM** now insists on calling 'The Children of *Shada*' to watch the finished results?

"Definitely – they'll be chained and manacled," says Daniel, laughing.

"No, they're excited about it," Olivia assures us. "They keep reading about it in the papers. They can't believe it." (It's a far cry, she adds, from when the family watched the VHS release. "They were absolutely disgusted by their father's tight trousers!")

So how does it feel, nearly 40 years on, to finally be able to stick a fork in *Shada* and say: job done. "It's the greatest gift," says Daniel. "On the day we were recording on the green screen, Tom said, 'I've just been watching some of the original tapes, Dan. My goodness, it was very good this show. I did a load of them, but this is one of the best, it really is.'"

And it was. The show was great, and it deserved for everybody to see it. So I hope people will really grab hold of it, because you won't see anything like it ever again.

"This isn't something that's just been made on a bit of animation kit in a lab," he adds. "This is *it*. This is *Shada*. Finally. *Finally*." **DWM**

JOLLY GOOD SHOWS

Born in Bristol in 1956, the son of a builder and a housewife, Daniel Hill caught the acting bug on a school trip to see *Richard II* at the city's Theatre Royal. "I just looked around and thought, 'This is it. Surely this is it?'" he recalls. "A year later, I was standing on the same stage as a 13-year-old, playing a leading role."

He worked regularly while training at the old Bristol Old Vic Theatre School – and never looked back. "I have no complaints whatsoever," he says. "I've been blessed, I've done literally hundreds and hundreds of television programmes, and some great theatre work."

Aside from *Shada*, personal career highlights include playing the greedy retirement home manager in 1990s sitcom *Waiting for God*, alongside Stephanie Cole and Graham Crowden, and Cassandra's yuppie boss Steven in *Only Fools and Horses'* classic 1989 Christmas Special, *The Jolly Boys' Outing*. "That was such a laugh, I can't tell you," he says. "It really was a jolly boys' outing!"

Olivia, who turned 60 in October, grew up in the Hampshire village of Newtown, the youngest of four daughters born to a Royal Navy Rear Admiral. "My mum was a devout Christian and we weren't allowed a television," she says. "I was pretty rebellious and naughty, so when I grew up the first thing I did was to apply to the BBC!"

Starting as a secretary in the Arabic Service, she moved to Radio 4, and then into television. "I did *Blue Peter* for a couple of years, then spent years in light entertainment," she explains. As a production manager, she also worked on an *Only Fools and Horses* Christmas Special [1986's *A Royal Flush*], as well as *Blackadder the Third*, *Brush Strokes* and Victoria Wood's 1989 series of comedy plays.

"Later I went freelance and started producing – in both ways, programmes and babies! Then I decided to have a career change, and I'm now a special-needs teacher. But I feel very lucky to have worked in television when I did – I think it was its heyday."

Above left: Daniel as Harvey Baines in the popular sitcom *Waiting for God*.

Above right: Daniel as Steven in *Only Fools and Horses: The Jolly Boys' Outing*.

Left: Daniel played Percy Noggins opposite Tom Baker's Doctor in the 2009 audio adventure *Hornets' Nest: The Stuff of Nightmares*.

Below: Director Pennant Roberts (third from left) and his crew on the Cam, during the filming of *Shada* in October 1979. Photo © *Cambridge News*.

Street Life

In October 1979 the *Doctor Who* production team visited Cambridge to film scenes for *Shada*. These rare and previously unseen photographs are an intimate record of that memorable shoot.

FEATURE BY **STEVE CAMBDEN**

Above: A teenage Steve Cambden with K9 in 1980.

Below left: Lalla Ward meets some Cambridge wildlife in the gardens of Emmanuel College on 17 October 1979.

Below right: A reporter from the *Cambridge Evening News* comes across a familiar prop during the *Shada* filming.

Photo © *Cambridge News*.

Opposite page: Tom Baker signs autographs outside the Baron of Beef pub in Bridge Street on 18 October.

Unless otherwise stated, all photos © Steve Cambden.

I was just 16 years old when I was lucky enough to become a very small cog in the production of *Doctor Who*, assisting K9's operator Nigel Brackley during production of the 1979-80 series.

I spent most of my time in the studio, watching and learning from visual effects designers like Mat Irvine. *Shada*, however, would be partly shot in and around Cambridge, and this would provide my first experience of location filming.

I always took a stills camera into the studio, but I never forgot that I was the most junior member of the crew so I would be very careful about how and when I used it. The last thing I wanted to do was create the impression that I was in any way abusing the access I'd been given. The real no-no's were using a flash, taking close-ups and asking people to smile. Despite observing these rules, I still managed to come away with some interesting pictures. I took my camera with me during the making of *Shada*, and also shot five minutes of behind-the-scenes Super 8 footage.

K9's location involvement was confined to the second day of filming, on Tuesday 16 October 1979, but I decided to stay on for the rest of the week, lending a hand to the visual effects team headed by Dave Havard.

Wednesday's filming took place in and around Emmanuel College, which was doubling as the fictional St Cedd's of Douglas Adams' story. During the lunch hour I discovered Lalla Ward taking a quiet stroll through the otherwise deserted gardens. I asked her permission to capture the moment on film, at which she gently smiled and nodded her approval. As she wandered towards a nearby pond an inquisitive duck appeared and she crouched down to welcome the feathered visitor.

Later that day I was approached by the producer, Graham Williams, who asked me if Nigel Brackley was still around. I told him that Nigel had finished, but that I'd decided to stay on in Cambridge to see what I could learn from the visual effects team. "Good for you," said Graham, who then noticed the Super 8 and stills cameras I was carrying. "Are you keeping a record of what we're up to?" he asked. I nodded, slightly nervous that a furious Graham would snatch the film and send me packing. But he just smiled and said, "Following in Mat Irvine's shoes, eh?" Graham's approval meant a lot to me, and once I knew he didn't mind me taking photographs I became rather more confident about using the cameras.

The Emmanuel students took great interest in the filming, and before long there was such a crowd of them that they had to be asked to remain quiet before each take. It was a different story on the streets of Cambridge that day, where the public barely seemed to notice the BBC crew and the flamboyantly dressed actors. In her Romana dress and hat, Lalla resembled a fresh-faced Victorian girl from the late 19th century, while Tom Baker was dressed in the coat, boots and multi-coloured scarf that made him immediately recognisable as the Doctor. The most eye-catching costume was worn by guest star Christopher Neame as the villainous Skagra. Chris wore a white suit, a wide-brimmed white hat and a silvery cape – not the sort of outfit that you'd have thought would go unnoticed.

When director Pennant Roberts filmed Chris walking away from Emmanuel College, Chris maintained such a brisk pace that he didn't hear anyone say 'cut'. As he strode off into the distance, his cape flapping behind him, nobody on the street gave him a second look. I remember thinking that if aliens wanted to secretly launch an invasion of Earth then Cambridge town centre would probably be the ideal place to start, as the locals would be unlikely to notice, let alone raise an objection.

On Thursday the 18th we were elsewhere in Cambridge, shooting in an alleyway, when the public's attitude seemed to change. By the time the scene ►

Tom didn't stop until he'd spoken to everyone in the queue and signed a free picture for everybody who wanted one.

Street Life

Above: On 18 October Pennant Roberts (left) directs Christopher Neame (as Skagra) on King's Parade.

Below left: Lalla and Tom in St Andrew's Street, facing the entrance to Emmanuel College, on 17 October.

Below right: Tom breaks the rules during the chase sequence filmed on 19 October.

was complete there was an orderly queue of adults and children, patiently waiting to ask Tom for his autograph. Tom had been playing Doctor Who for a long time and he was well-prepared for situations like this. He took a bunch of publicity stills from his pocket and started signing. As the queue grew longer and longer he sat down on a nearby pillar and just carried on. Tom didn't stop until he'd spoken to everyone in the queue and signed a free picture for everybody who wanted one.

Parts of the bicycle chase were filmed later that afternoon. The crew was working as fast as possible to make the most of the natural light, but each new camera set-up entailed a break which Tom spent chatting to members of the public and signing autographs for children. During one of these breaks, a schoolboy emerged from a nearby tea room and bravely asked Tom if he'd like to join him and his friends. Tom politely declined, but when he realised that the crew wasn't ready to film the next shot he changed his mind, eagerly joining the boy and his friends for tea and cake. When he reappeared he had to ask me for directions, as the crew had already moved on.

After Tom filmed his last scene of the afternoon he didn't go back to his hotel, but stayed in costume to visit a local hospital. I tagged along as the nurses took Tom from ward to ward. It was clear that some of the awestruck youngsters couldn't believe what they were seeing, and it was wonderful to see Tom coaxing a smile from every child he spoke to. Here was a fictional character prompting a positive and very real response. My admiration for Tom's talent and hard work only grew after that remarkable half-hour.

I ended the day back on location, where Pennant was filming a scene with Christopher Neame in King's Parade. By this time, the people of Cambridge seemed to have shaken off their nonchalance and for the first time production assistant Ralph Wilton and assistant floor manager Val McCrimmon had to employ some crowd control. Fortunately everyone was very well behaved and entirely helpful.

I remember thinking that if aliens wanted to secretly launch an invasion of Earth then Cambridge town centre would probably be the ideal place to start.

The fifth and final day of location filming was Friday 19 October. One of the most memorable scenes saw the Doctor cycle down Trinity Lane, pursued by a floating sphere launched by Skagra. In these scenes the sphere was due to be added in post-production, but everything else was for real. Along the way the Doctor encountered a group of students singing *Chattanooga Choo Choo* by the side of the road. As he raced past, Tom rang the bell on his handlebar in time with the music.

This charming scene was Tom's suggestion, and came about when he met a student from St John's in the pub the previous evening. The student got talking to Tom and asked if he and his fellow choristers could be involved in any of the filming. Tom mentioned the idea to Pennant and Graham, who immediately agreed.

By mid-afternoon Pennant decided he had everything he needed and declared the location shoot over. Everybody seemed to be in a hurry to get home, and I wondered if I was alone in feeling sentimental about this wonderful team disbanding. I already knew that these experiences would rank alongside some of the most enjoyable times of my life. They still do. **DWM**

Steve Cambden's books, *The Doctor's Affect* and *The Doctor's Effects*, are available from *sevenzero.net/stevecambden*

TAKE 'EM DOWN!
IN THE LUNAR CITY OF ATHENIA, AN ECHO OF A TIME ERASED IS HEARD AGAIN...
AN ECHO OF WAR.
THE PHANTOM PIPER
PART TWO
AAAGH!
GET OFF ME!
MOXHAM, YOU LUNATIC!
SCOTT GRAY - Story · MARTIN GERAGHTY - Pencil Art
DAVID A ROACH - Inks · JAMES OFFREDI - Colours · ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors
THAT'S ENOUGH!
WHO SAID YOU COULD FIGHT HERE? IN MY NAME?
I AM SICK OF THE LOT OF YOU PUDDING BRAINS!
GO HOME AND THINK ABOUT WHAT YOU'VE DONE!
LWWP!
THAT'S IT! ON YOUR BIKE! THE GREAT AND POWERFUL TURING COMMANDS YOU!
THESE PLASTIC FREAKS AREN'T GOING ANY —
SHUT UP, MOXHAM! YOU STARTED THIS, AND I'LL MAKE SURE CENTRAL KNOWS IT. JUST BE THANKFUL NOBODY GOT KILLED!

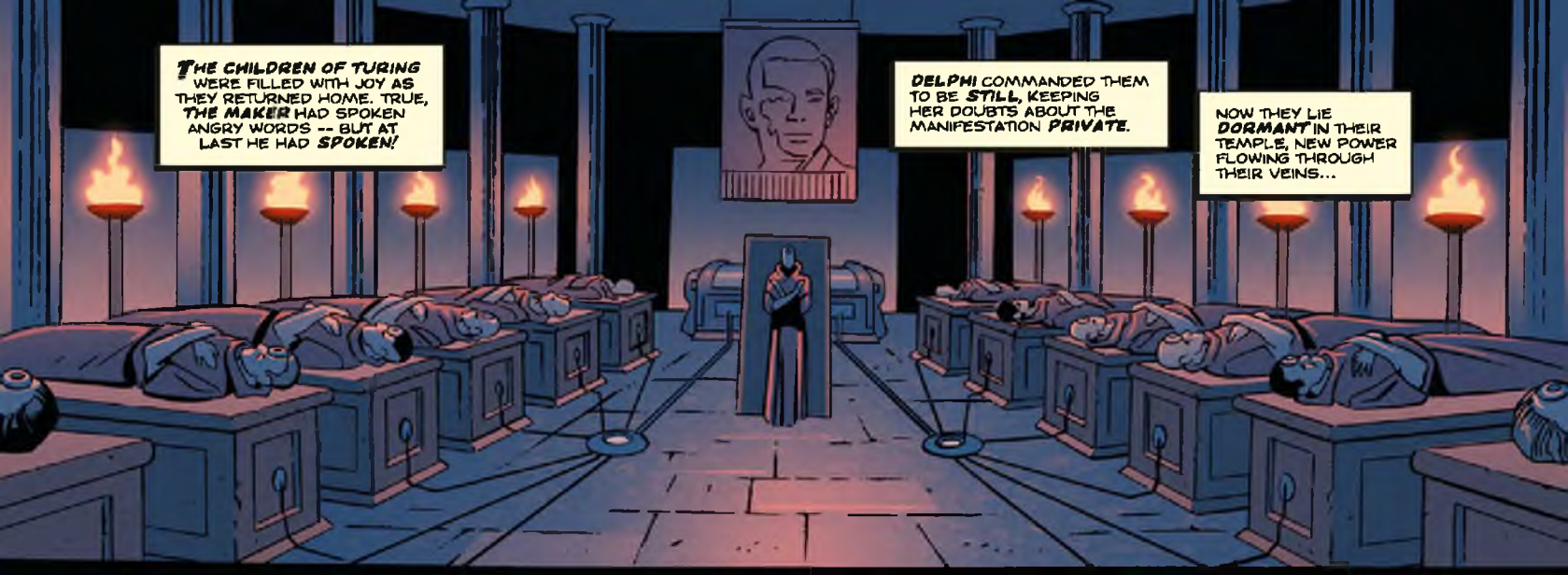
HE-- HE SPOKE TO US...
OUR FAITH IS REWARDED!
ZZST!
THIS DAY IS BLESSED, BROTHERS AND SISTERS! BLESSED!
WAIT-- THAT WAS YOU?
GOT THE HOLO-PROJECTOR WORKING AGAIN, AND ADDED A LITTLE SFX OF MY OWN. HOW WAS MY IMPRESSION?
VREEE!
IT WAS BRILLIANT. THANK YOU, MISTER...?
JUST DOCTOR.
I'M MAGGIE CORTEZ. IF YOU REALLY ARE A FRIEND OF TURING, THEN I HOPE YOU FIND HIM...
"... BECAUSE LIFE'S STARTING TO GET NASTY AROUND HERE."
WHY HAVE YOU HURT MY MOTHER?
I DIDN'T! I LOVE THE TARDIS, WE'RE BESTIES!
WE CAME HERE TO HELP HER, CHIYOKO!
Y-YES... MOTHER LIKES YOU... SHE IS TELLING ME...
OH, BILL... WE HAVE TO MAKE HER WELL...
POLICE PUBLIC CALL
COME HERE, SWEETHEART. WE WILL. I PROMISE.
IT'S OKAY TO CRY, Y'KNOW. YOU'LL FEEL BETTER.
I DON'T KNOW HOW.

CHIYOKO, HOW CAN THE TARDIS BE YOUR MUM?
I WAS BORN FROM HER ESSENCE. I COULD ALSO TRAVEL IN TIME, BUT I ABUSED MY POWERS...
TO ENSURE MY OWN EXISTENCE, I FUELED THE WAR BETWEEN THE HUMANS AND THE GALATEANS. THEY WORSHIPPED ME, AND I LOVED IT.
THE DOCTOR CONVINCED ME TO END THE DEATH. I UNMADE THE WAR, AND IN DOING SO, UNMADE ME.
HE SAVED ME BY PLACING MY MIND IN A GALATEAN BODY.*
* SEE THE CHILD OF TIME GRAPHIC NOVEL.
I WAS JUST AN ACCIDENT.
MOST OF US ARE, DARLING.
COME ON, LET'S GO FIND THE DOCTOR.
BILL! I SEE YOU'VE FOUND CHIYOKO!
HELLO, DOCTOR. YOU HAVEN'T CHANGED AT ALL...
CHIYOKO, ARE YOU ALRIGHT?! THE RIOT WAS ALL OVER THE NEWS-FEED, I WAS SO WORRIED!
I AM FINE, THANK YOU, RANESH. THESE ARE MY FRIENDS, THE DOCTOR AND BILL.
YOU'RE THE DOCTOR? CHIYOKO'S TOLD ME ALL ABOUT YOU!
LISTEN, WE'RE HEADING INTO THE NIGHT CYCLE NOW -- YOU'RE ALL WELCOME TO COME BACK TO OUR PLACE FOR DINNER...
SOUNDS GOOD TO ME!

IT'S BEEN TWO HOURS SINCE TONY MOXHAM RETURNED TO HIS EMPTY QUARTERS, HIS ONLY COMPANION A BOTTLE OF CHEAP WHISKY.
NOW HE SLEEPS...
AND DREAMS.
SERGEANT MOXHAM, WE'VE LOST CONTACT WITH BRAVO COMPANY! THE GALATEANS ARE ADVANCING!
NOT FOR MUCH LONGER, KID. SENSOR PUTS THEM RIGHT ON TOP OF US...
GET READY...
SKOW!
FIRE!
AAAH!
SKOW!
SKOW!
WOO-HOO! WELCOME TO SILICON HELL, SCUMBAGS!
YOUR PLAN WORKED, SARGE! YOU DID IT!
WE DID IT, BILLY. AND THIS IS JUST THE START -- WE'RE GONNA WIPE OUT EVERY LAST ONE OF THESE CREEPS...
FEELS GOOD, DON'T IT, TONY-BOY?
THIS IS THE LIFE YOU SHOULD'VE HAD. THE LIFE THAT GOT STOLEN.
YEAH... YEAH! THIS IS ME. THIS IS WHO I AM.
I GOT NEWS FOR YOU, MATE. YOU WISH HARD ENOUGH...
AND ANY DREAM CAN COME TRUE.

THANKS FOR DINNER, RANESH, IT WAS FANTASTIC...
OH MY GOD, ATHENIA IS AWESOME! YOU LIVE ON THE MOON! HOW COOL IS THAT?!
I NEVER GET TIRED OF IT. BUT YOUR LIFE MUST BE EVEN MORE AMAZING, BILL. EVERY DAY A DIFFERENT WORLD -- THAT'S ANY SCIENTIST'S IDEA OF PARADISE.
ALAN LOVED THIS VIEW...
I USED TO WORK WITH HIM. HIS MIND WAS... LUMINOUS. HE'D DANCE FROM ONE CONCEPT TO THE NEXT, SOLVING PROBLEMS NO ONE ELSE COULD EVEN SEE...
HE SOUNDS PRETTY SPECIAL. TO YOU, I MEAN.
YEAH.
WE WERE TOGETHER FOR A WHILE, BUT I GOT TOO HEAVY. I ASKED HIM TO MARRY ME...
ALAN BROKE IT OFF, AND LEFT A WEEK LATER.
SOME-TIMES I THINK THIS IS ALL MY FAULT.
CHIYOKO WON'T ADMIT IT, BUT SHE MISSES HIM TOO. WE JUST KEEP WAITING FOR HIM TO COME BACK.
WELL, IF HE'S A GENIUS THEN HE'LL BE SMART ENOUGH TO SEE WHAT HE'S LEFT BEHIND. I RECKON YOU'LL SEE HIM SOON...
"... THINGS START TO HAPPEN WHEN THE DOCTOR SHOWS UP."
... AND THIS IS MY BEAR PORGY AND THESE ARE MY UNICORNS AND THIS IS WHERE I RECHARGE.
IT'S VERY NICE, SWEETIE...
I'M NOT A SWEETIE. THAT WOULD BE SILLY.
The Brontes

MAGGIE, HOW LONG HAS THE "CHILDREN OF TURING" BEEN A THING?
IT'S BEEN A GROWING MOVEMENT FOR A DECADE, BUT THEY REALLY TOOK OFF AFTER HE VANISHED.
I SUPPOSE IT MAKES SENSE. ALAN WAS PRESENT WHEN THEY WERE ACTIVATED -- WHO BETTER FOR A RACE OF ANDROIDS TO WORSHIP THAN THE FATHER OF ARTIFICIAL INTELLIGENCE?
I'VE NEVER UNDERSTOOD WHY SO MANY GALATEANS NEED TO BELIEVE IN HIM...
BECAUSE THEY WERE BORN INTO UNCERTAINTY -- CONFUSED, FRIGHTENED, NOT KNOWING WHAT THEY WERE OR WHY THEY EXIST, AND WANTING SOMEONE TO CARE.
BECAUSE THEY'RE PEOPLE.
STOP TALKING ABOUT THIS OTHER STUFF, DOCTOR! YOU HAVE TO FIX MOTHER!
I'M GOING TO NEED ALAN TURING'S HELP FOR THAT, CHIYOKO.
YOU WOULDN'T KNOW WHERE I COULD FIND HIM, WOULD YOU...?
SEE, I'VE GOT A FEELING YOU DO. IF HE TOLD ANYONE WHERE HE WAS GOING, IT'D BE YOU. HE MAY HAVE SWORN YOU TO SECRECY, BUT HE WANTED YOU TO BE ABLE TO CONTACT HIM IN A CRISIS...
I THINK THIS QUALIFIES, DON'T YOU?
ALRIGHT. I WILL SHOW YOU WHERE ALAN HAS BEEN WORKING.
GOOD. WE'LL ALL GO IN THE TARDIS AND —
NO! IT HURTS MOTHER TO TRAVEL. WE WILL HAVE TO TAKE HER THERE.
I CAN PROVIDE SOME TRANSPORT, BUT I'LL HAVE TO STAY. I NEED TO TALK TO DELPHI -- TRY TO CONVINCE HER AND THE OTHER "CHILDREN" TO KEEP A LOW PROFILE...
PEOPLE ARE STARTING TO SEE THEM AS A THREAT. THAT WON'T END WELL.
HEY, BILL! FANCY A TRIP ACROSS THE MOON?
YOU TOTALLY READ MY MIND!


THE CHILDREN OF TURING WERE FILLED WITH JOY AS THEY RETURNED HOME. TRUE, THE MAKER HAD SPOKEN ANGRY WORDS -- BUT AT LAST HE HAD SPOKEN!
DELPHI COMMANDED THEM TO BE STILL, KEEPING HER DOUBTS ABOUT THE MANIFESTATION PRIVATE.
NOW THEY LIE DORMANT IN THEIR TEMPLE, NEW POWER FLOWING THROUGH THEIR VEINS...

... BUT NO REST COMES.
N-NO... WE M-MUST NOT... MUST NOT...
WE MUST NOT SURRENDER TO FEAR!
SKROW!
THE ORGANICS ARE EVERYWHERE, DELPHI! WE HAVE NOWHERE LEFT TO RUN!
HAVE FAITH, BROTHER PELIAS, THE TURING WATCHES OVER US! IF THIS IS OUR END, THEN WE WILL FACE IT WITH PEACE IN OUR HEARTS!
SKROW!

AAAAH!
THROOM!
PEACE IS A SAND-CASTLE, DARLING.
WAR IS THE TIDE.

THE SKIMMER MOVES AWAY FROM ATHENIA, SMOOTH AND SILENT.
IT GLIDES OVER THE LUNAR SURFACE FOR MANY HOURS, EVENTUALLY PASSING INTO THE DARK SIDE...
WE ARE DRAWING NEAR...
HANG ON, IF HE'S BEEN THIS CLOSE, WHY COULDN'T YOU TRACK HIM DOWN WITH -- I DUNNO, SATELLITES?
BECAUSE HE'S ALAN TURING. HE WANTED TO STAY OFF THE GRID, SO HE'S THE INVISIBLE MAN.
SOON...
GUYS? I'M FEELING THE NEED TO ASK A QUESTION...
WHAT'S KING'S COLLEGE, CAMBRIDGE DOING ON THE MOON?
IT'S WHERE ALAN STUDIED... HE SAID HE SPENT THE HAPPIEST DAYS OF HIS LIFE THERE...
THIS IS AN AMAZINGLY ACCURATE REPRODUCTION...
HELLOOO! ANYONE HOME?
LOOK OUT!
YAAAAA!!!
KKKRRAAAK!
NEXT: BREAKING THE CODE!

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FIRST LADY

Paddy Russell, who passed away in November, was one of *Doctor Who*'s leading directors and a television pioneer.

FEATURE BY **JONATHAN RIGBY**

Above: Assistant floor manager Paddy Russell in July 1955, checking props for Rudolph Cartier's production *The Vale of Shadows* – an adaptation of Jean Anouilh's *Eurydice*. This picture was taken by Anouilh himself.

Four nights before Christmas 1961, viewers tuning into the first instalment of a BBC series called *Return and Answer* were probably unaware that this modest show marked a significant epoch in the corporation's history.

The criminologist Edgar Lustgarten, best known at the time for fronting various cinema featurettes, was on hand, as *Radio Times* put it, to quiz 'famous personalities of the past about their actions, motives, and beliefs'. 'Returning' in answer to the BBC's summons, these historical personages were played, naturally enough, by actors. Basil Sydney, appeared in the first programme as Henry VIII, with André Morell playing Oliver Cromwell the following week. Moving into January 1962, Alexander Knox turned up as George Washington, Rosalie Crutchley as Mary Shelley, Maxine Audley as Mary Queen of Scots and Donald Wolfit as Karl Marx. All six of these distinguished performers were directed by a woman who had once been an actor herself, and who with *Return and Answer* achieved a notable 'first' – as the BBC's first ever female director.

As Paddy Russell remembered it a quarter-century later, "I got a six-part series thrown at me to direct, called *Return and Answer*. I don't think I ever found out why – I was only too delighted they asked me, so I didn't ask too many questions."

Later in 1962, in August, she returned to her old role as production assistant to her Austrian-born mentor Rudolph Cartier. Even so, the *Studio 4* presentation *Dr Korczak and the Children* involved an intriguing echo of her roots as an actress in that she appeared on camera as herself,

Lieven, Anton Diffring and Joseph Furst around a 'performance without decor' of a decidedly German play by Erwin Sylvanus. By March 1963, however, she had begun a long stint directing the BBC soap opera *Compact* – just a month after Julia Smith had been added to the corporation's very small roster of women directors when charged with an episode of *Suspense*.

Russell's route to her BBC pre-eminence was a curious one. Born Patricia Russell in Highgate on 4 July 1928, she enrolled, post-war, at the Guildhall School of Music and Drama in defiance of all the usual parental objections – though she relented sufficiently to accommodate a 'second string to her bow' option, in that her chosen course involved stage management as well as acting. During training, she was selected by the BBC's soon-to-be Head of Drama, Michael Barry, to appear in his adaptation of *Toad of Toad Hall*, broadcast live on 25 December 1949. She was one of a singing jury of 'Field Mice, Rabbits, Squirrels, Weasels and Stoats' involved in the arraignment of James Hayter's Mr Toad; the judge was the youthful Harry Secombe.

In 1950 two further Barry engagements came up – playing a school child in Karel and Josef Čapek's 1920s classic *The Insect Play* and an attendant in a televised version of Terence Rattigan's recent West End success *Adventure Story*. (The last of these starred Gladys Cooper and featured, as had *Toad Hall*, Patrick Troughton.) She may have felt limited by this early roster of rodents, school children and attendants – but, more expediently, she was aware that, for an assistant floor manager, "the work was more regular and it was better paid than being an actress." Thus she turned down a post-Guildhall rep season and began forging a behind-the-camera career in the pioneering days of television drama.

For several years she alternated TV engagements with conventional stage-management duties in the theatre. But with the arrival of Independent Television in 1955 – bringing with it strenuous BBC efforts, as she put it, "to clamp down on the defectors" – she abandoned her freelance status and became a BBC staff member. ("Everyone thought I was mad!") Already, however, she had begun her ten-year stint as assistant to the legendary Cartier.

Russell established herself as a level-headed professional of the smartest and most efficient kind.

Under the patronage of Michael Barry, and with screenwriter Nigel Kneale at his side, Cartier significantly expanded the vocabulary of TV drama with such groundbreaking 1950s serials as *The Quatermass Experiment*, *Quatermass II* and *Quatermass and the Pit*, together with a controversial adaptation of Orwell's *Nineteen Eighty-Four*. For Cartier and Russell, this vibrant period was also marked by adaptations from the French (*It Is Midnight Dr Schweitzer*), German (*Liebelei*, *Mother Courage*), Italian (*The Queen and the Rebels*), Russian (*Anna Karenina*), even Japanese (*Rashomon*). For her part, Russell established herself as a level-headed professional of the smartest and most efficient kind, recalling in 2005 that "The gentleman who ran the floor managers' department said, 'No woman can control the studio floor like a man' – with which I totally agreed. But then I didn't *attempt* to control the studio floor like a man; I did it my way."

When it came to doing things her way as a director, Russell was quickly promoted from the glossy intrigues of *Compact* to the realms of period drama – though the 1964 six-parter *The Massingham Affair* was actually based on a recently published novel by Edward Grierson. There followed a few thriller serials (*Hit and Run*, *Reluctant Bandit* and *The Mind of the Enemy*), another period drama (*Heiress of Garth*) and a first foray into science fiction, with the quirky *Out of the Unknown* episode *Come Buttercup, Come Daisy, Come...?* in November 1965. It was at this point that John Wiles, embattled second producer of *Doctor Who*, came to her with an offer to direct *The Massacre of St Bartholomew's Eve*.

"I didn't know much about the show as it hadn't been going long," Russell claimed in a 1987 interview with **Doctor Who Magazine**'s Richard Marson, "but I liked the scripts because they were well written, which I may say didn't always happen on *Doctor Who*." This was quite an accolade for story editor Donald Tosh, who, having been presented with an apparently unworkable script by John Lucarotti, had completed one of his own in just ten days. "Paddy Russell directed it beautifully," he recalled in 2016. "She got very good performances out of the actors. It was a very heavyweight cast."

Chief among the heavyweight guest actors in this historical tale of the 1572 massacre of the Huguenots was André Morell, whom Russell remembered from Cartier's *It Is Midnight Dr Schweitzer*, *Nineteen Eighty-Four* and *Quatermass and the Pit*, together with her own *Return and Answer*. Leonard Sachs, too, was a veteran of the Orwell adaptation. The lead, however, was William Hartnell, whose Doctor was always rated by Russell as the best ►

Top left: Joseph Furst (as Dr Korczak), Anton Diffring and Paddy Russell on the set of the 1962 BBC TV play *Dr Korczak and the Children*.

Top right: O'Brien (André Morell) and Winston Smith (Peter Cushing) in BBC TV's controversial 1954 production of *Nineteen Eighty-Four*.

Anne Lovejoy (Patsy Rowlands) and Henry Wilkes (Milo O'Shea) in the light-hearted *Out of the Unknown* episode *Come Buttercup, Come Daisy, Come...?* (1965).

Paddy carries the clapperboard on the set of *Quatermass and the Pit* (1958-59).

Below right: The Doctor (William Hartnell) in Paddy's first *Doctor Who* story, *The Massacre of St Bartholomew's Eve* (1966).

Paddy Russell

Above left: Paddy supervises a tracking shot for *The Massacre of St Bartholomew's Eve* at Ealing Film Studios in January 1966.

Above Right: The Doctor (Jon Pertwee) builds a weapon to tackle the *Invasion of the Dinosaurs* (1974).

Right: Images from *Invasion of the Dinosaurs*, showing the model T Rex and abandoned London streets.

Below: The Doctor in *War of God*, the first episode of *The Massacre of St Bartholomew's Eve*.

◄ for the alien edge of nastiness he brought to the character.

Sadly, the four instalments of *The Massacre of St Bartholomew's Eve*, broadcast in February 1966, were destroyed by the BBC and are now believed lost. In their wake Russell showed off her versatility with the children's adventure serial *Quick Before They Catch Us*, two of the half-dozen stories comprising *Late Night Horror*, more soap opera in the form of *The Newcomers*, and the first of what would eventually total 50-odd episodes of the police perennial *Z Cars*. She also proved herself an expert in that BBC staple, the classic novel adaptation. Having televised a Nottingham Playhouse production of *Treasure Island* as early as January 1965, she moved on to such TV-originated projects as *Angel Pavement* (after JB Priestley), *Père Goriot* (Balzac), *Little Women* (Louisa May Alcott), *Fathers and Sons* (Turgenev) and *The Moonstone* (Wilkie Collins).

In 1973 another *Doctor Who* producer, Barry Letts, asked her to return to the fold. According to Letts, her response was, "Yes, as long as you don't ask me to direct any

tin cans." Fortunately there were no Daleks in the ambitious six-parter *Invasion of the Dinosaurs*. Having missed out on Patrick Troughton, Russell was now working with Third Doctor Jon Pertwee, who, she said, "was always desperately interested in what he was going to wear and a great deal less interested in the script!"

This was a minor problem, however, in a Malcolm Hulke story proceeding from an intriguing premise – crackpot bigwigs seeking to reboot humanity by taking an elite few back to a supposedly idyllic prehistory – but bulked up with transparent padding set on board a bogus spaceship. On top of this was a small range of very feeble dinosaurs created by Pinewood effects veteran Cliff Culley, including a notably ludicrous T Rex. Even so, Russell – who called the story "a complete beast" but also "in a way the best one I did" – worked wonders with the pacing, the actor-interplay and, best of all, the first episode's haunting views of a deserted London. With characteristic attention to detail, she reported 14 years later that this was achieved by going out on the streets with a skeleton crew first thing on the morning of Sunday 2 September 1973. The result was the kind of eerie imagery that would still be giving good value in 21st-century films like *28 Days Later*.

The pervasive birdsong, so memorably used in Russell's vision of a derelict London, recurred in the bucolic vistas of her next *Doctor Who* story, which, appropriately, began transmission in the run-up to Halloween 1975. Appropriately, because *Pyramids of Mars* endures as a cornerstone of the Gothic horror mode insinuated into the series by producer Philip Hinchcliffe and script editor Robert Holmes. To Hinchcliffe, Russell was perfect for this story because of her facility with actors and flair for atmosphere, while Russell herself was attracted to the project by her personal interest in Egyptology.

Though Russell complained that Lewis Greifer's script "was something of a disaster", requiring major overhauling by herself and Holmes, her masterful

"The Doctor's showing..."

Prior to making *The Massacre of St Bartholomew's Eve*, *Doctor Who*'s unpredictable first star, William Hartnell, had apparently never worked with a female director. This was a fact that induced a certain amount of apprehension in the production team, not least in Paddy Russell herself. But her fears proved unfounded. "We got on like a house on fire," she recalled, "to everybody's great amazement." Part of the charm was that, for much of the story, Hartnell actually played a Doctor doppelganger called the Abbot of Amboise, a circumstance that called on his versatility. "Bill," she would occasionally murmur, "the Doctor's showing" – a witty form of guidance he much appreciated.

handling of it blends the quainter details of the story's 1911 setting with some really chilling views of the imprisoned alien god Sutekh, thrillingly voiced by Gabriel Woolf. Stalking through it all is the cadaverous Bernard Archard, whom Russell had previously used in *Heiress of Garth* and *Z Cars*, here playing a kind of undead Renfield but looking like a dead ringer for Dracula himself. His return to Earth at the end of the first episode, robed in black and incinerating an Egyptian manservant purely by touch, is as hair-raising a cliffhanger as *Doctor Who* ever achieved.

With impressive exteriors shot at Stargroves, a stately Hampshire pile then owned by Mick Jagger, the story involved Elisabeth Sladen's Sarah Jane Smith firing a rifle, an operation that Russell, always alert to how women were portrayed on screen, insisted Sarah Jane perform with complete efficiency. The story also introduced Russell to a new Doctor, Tom Baker, who at this early stage was still relatively biddable. His disgruntlement at having to disguise himself as a mummified robot was understandable, and was in any case a small matter compared to the much-changed Baker whom Russell encountered on her fourth and final *Doctor Who* story.

This was *Horror of Fang Rock*, written by Terrance Dicks in haste when another story was shelved. It was produced by the incoming Graham Williams and shown in September 1977. Working on this story, Russell realised that Baker had become "extremely difficult" on an equal-opportunities basis, making no distinction between cast, crew and director. "Tom's idea was to have that show to himself," she concluded.

Despite this, Russell fashioned a small claustrophobic gem from a standard-issue story that, with its body-count structure, confined setting and shape-shifting alien threat, clearly echoed John W Campbell's *Who Goes There?* – source story of *The Thing*. Made, uniquely, at Birmingham's Pebble Mill Studios rather than in London, the serial may well have reminded Russell of her work, 22 years earlier, on Rudolph Cartier's TV adaptation of the spectral Robert Ardrey play *Thunder Rock*, also set on a lighthouse.

"I almost always had the same crew. We were a good team, but I was in charge and they had to respect that."

The *Fang Rock* specimen is situated on the Sussex coast in the Edwardian era, and everybody on it – bar the Doctor and the faithful Leela – gets very comprehensively liquidated by a fluorescent Rutan invader. Russell coped smoothly with the technical challenges of exclusively circular sets and a lamp room that was a riot of reflective surfaces, but regretted the missed opportunity of a monster that "quite honestly, we didn't know what the hell to do with".

"At the BBC," Russell recalled, "I almost always had the same crew. We were a good team, but I was in charge and they had to be able to respect that." By the time of her later *Doctor Who* episodes, however, she had begun to gravitate away from the corporation, working for Thames on *Harriet's Back in Town*, LWT on *Within These Walls* and also going north to Yorkshire TV for the sitcom *My Old Man*. Her last BBC credit, in 1979, was the opening episode of the occult-investigation drama *The Omega Factor*, which reunited her with *Doctor Who*'s erstwhile Leela, Louise Jameson. She subsequently returned to Yorkshire TV, directing multiple episodes of the quiz show *3-2-1* and the in-house soap *Emmerdale Farm*, then moving back into live TV by joining the News and Current Affairs Department in 1981 and spending much of her time training young directors. She eventually retired to Oxenhope, near Keighley, and died, aged 89, on 2 November 2017.

As the BBC's first female director, Paddy Russell's place in television history is assured. But beyond that, she had a decisive impact – first in tandem with Rudolph Cartier, then in her own right – on the development of TV drama. Having started as an actor, her personal preference was for working in depth with her cast members, an approach that, to her frustration, couldn't always be fully developed amid the technical demands of a *Doctor Who* story. Even so, with *Horror of Fang Rock* and particularly *Pyramids of Mars* she directed two of the best stories in one of the series' halcyon periods.

Maybe Elisabeth Sladen put it best. "Paddy Russell," she said, "was a force to be reckoned with." **DWM**

Above left: Marcus Scarman (Bernard Archard) with two of the robot mummies under his control in *Pyramids of Mars* (1975).

Above right: Reuben (Colin Douglas) and the Doctor (Tom Baker) look out to sea in *Horror of Fang Rock* (1977).

Left: Sarah Jane Smith (Elisabeth Sladen) handles a gun with confidence in *Pyramids of Mars* Part Three.

Below: Paddy in the 1980s, in a photo taken for an early issue of Doctor Who Magazine.

The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Doctor, the Widow and the Wardrobe

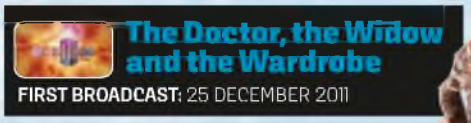
Journey back in time to when the Doctor discovered the most Christmassy planet in the universe...

FEATURE BY **ASLAN BARNES**

The Doctor, the Widow and the Wardrobe **is more than an homage to CS Lewis' first Narnia novel. Quite literally, it's *A Matter of Life and Death* (1946), too. Michael Powell and Emeric Pressburger's epic fantasy romance begins when parachute-less RAF pilot Peter (David Niven) bales out of a blazing Lancaster bomber above the English Channel and, by Heavenly oversight, lives to fall in love with June (Kim Hunter), the R/T operator with whom he shared what he believed would be his final moments.**

The 2011 Christmas Special also begins with someone bailing out of a burning craft, and enduring against the odds – the Doctor. But really, it's the story of Madge Arwell, whose RAF pilot husband Reg doesn't make it home when *his* blazing Lancaster goes down over the Channel. On the face of it, this is the darkest and most grown-up of all the Specials, in which the Doctor and Madge face up to a horror more terrible than any mere monster – telling the truth about Reg's death to his two children. At Christmas.

In the end, though, Reg survives. Perhaps there's a sequel to be had, in which celestial emissaries (or Time Lords, or Reapers) come to correct the 'mistake' of Reg's survival, as they do in *A Matter of Life and Death*. But it wouldn't be necessary, because *The Doctor, the Widow and the Wardrobe* ends by proving the same point made by Dr Reeves (Michael Livesey) in the film's conclusion: that "nothing is stronger than the law in the universe... but on Earth, nothing is stronger than love".



The Doctor, the Widow and the Wardrobe

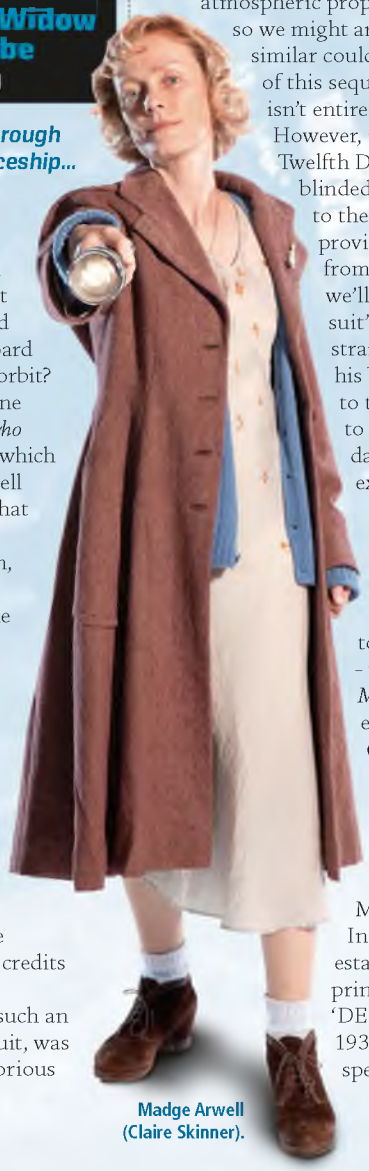
FIRST BROADCAST: 25 DECEMBER 2011

The Doctor is running pell-mell through the corridors of an exploding spaceship...

00m 56s: How has the Eleventh Doctor (Matt Smith) ended up somersaulting into an airlock aboard an exploding battle cruiser in Earth orbit? The answer was given in a short online prequel (viewable at *bbc.co.uk/doctorwho* from Tuesday 6 December 2011), in which he called his ex-companion Amy to tell her that he was aboard a spaceship that was about to attack the Earth. If he took his finger off a particular button, the spaceship would explode – but she could come and rescue him in the TARDIS, if she knew how to fly it... and if she were there.

01m 39s: The Doctor catches up with an empty spacesuit as he, and it, tumble towards the Earth – not unlike the freefalling James Bond (Roger Moore) trying to wrestle a parachute from a baddie in the impressive pre-credits sequence to *Moonraker* (1979).

The last Doctor seen to perform such an unlikely manoeuvre in space, sans suit, was the Fifth (Peter Davison) in the notorious 'cricket ball' sequence in Part Four of *Four to Doomsday* (1982). *The Fact of Fiction* accounted for the Doctor's survival on that occasion in **Doctor Who Magazine** 498, by showing that said manoeuvres might have been performed within a large spaceship's forcefield, with atmospheric properties of its own – so we might argue that something similar could apply in the first part of this sequence, at least (the ship isn't entirely destroyed, after all). However, in *Oxygen* (2017) the Twelfth Doctor (Peter Capaldi) is blinded after a brief exposure to the vacuum of space – proving he isn't immune from its effects. But soon, we'll learn that the "impact suit" the Eleventh is now straining to reach repairs his body after he crashes to the ground – so who's to say it won't repair the damage done to him by exposure to vacuum, too?



Madge Arwell (Claire Skinner).

02m 25s: *The Doctor, the Widow and the Wardrobe* is one of just two on-screen episode titles to incorporate a comma – the first being *The Myth Makers*' punning second episode title *Small Prophet, Quick Return* (broadcast 23 October 1965).

02m 33s: We're on a lonely lane, at night, with solitary cyclist Madge (Claire Skinner). In the scripts, the date was established in a caption, printing across the screen: 'DECEMBER 24TH, 1938.' Stage directions specified these were the

Pilot Reg Arwell (Alexander Armstrong) and his Lancaster bomber.

outskirts of London: 'Kew, somewhere like that. Bit more "villagey", a few fields, but still identifiably the big city.'

Having encountered the crash-landed Doctor, who's contrived to set the helmet of his impact suit back-to-front, Madge returns home to tell her family she's borrowed a car, so she can help a "spaceman" regain his police box...

03m 50s: Madge's 15-year-old daughter (Holly Earl) was a 'Lucy' as late as the shooting script of 7 September 2011. She only became a 'Lily' in blue revisions issued on 16 September, with production already underway. Her original name was perhaps too blatant a nod towards CS Lewis' first (published) Narnia novel *The Lion, the Witch and the Wardrobe* (1950) – in which Lucy, youngest of the four Pevensie children, became the first to enter the magical realm of Narnia, via the wardrobe of the title.

04m 38s: Madge's behind-the-wheel incompetence would have been far from unusual in 1938. The compulsory driving test had only been introduced three years earlier, and by 1939 three million drivers were registered in the UK – around six-and-a-half per cent of the total population.

04m 53s: Originally, after telling the Doctor that the various bumps they'd endured en route were caused by things getting in the way, Madge noted how it was "a bit cold out there" – and passed him a flask containing "a little brandy". The Doctor turned his 'blank back-of-helmet face' to look at her – underlining the fact that he had no way to drink it.

05m 10s: Unable to see, the Doctor walks straight into a lamp-post – a lamp-post of strikingly similar design to the incongruous post found by Lucy Pevensie when she first exits the wardrobe into the snowy woods of Narnia, as depicted in *The Lion, the Witch and the Wardrobe* by original illustrator Pauline Baynes.

06m 22s: Madge has brought the Doctor to a real police box – not the TARDIS. Earlier, Madge told her youngest child Cyril (Maurice Cole) that she had to take her spaceman "into town" to find it, implying that the TARDIS must have been parked somewhere on the outskirts of London in 1938 *before* the Doctor ended up inside the spaceship that exploded. So unless the Doctor impacted within a few miles of the TARDIS' location by accident (which would, of course, be wildly implausible), we have to assume that, during the course of his blind fall from space, he somehow calculated the correct trajectory to re-enter the Earth's atmosphere and came to land within a few miles of the TARDIS' location (which isn't implausible at all). ►

ESSENTIAL INFO

■ Just as *A Christmas Carol* (2010) gave away its Dickensian roots, the title of the second of the Eleventh Doctor's Christmas Day Specials made plain writer Steven Moffat's primary inspiration – CS Lewis' children's fantasy novel *The Lion, the Witch and the Wardrobe* (1950). The first of the seven so-called 'Chronicles of Narnia' had become newly familiar to a generation of children following the Disney-produced film adaptation of 2005.

■ Recruited to *Doctor Who* from the BBC Three fantasy horror series *The Fades* (2011), director Farren Blackburn oversaw a 23-day shoot for the Special, beginning with blue-screen airlock and space scenes at Upper Boat Studios on Monday 12 September 2011. Stradey Castle, a mansion near Llanelli, provided interiors and exterior for the never-seen Uncle Digby's country house; as in *The God Complex* (2011), a house on Bute Esplanade in Cardiff Bay stood in for chez Pond; the base of the lighthouse-like tower was built at Beechenhurst, in the Forest of Dean; spaceship corridors were found at Uskmouth Power Station in Newport; parts of the Gethin woodland area near Merthyr Tydfil

doubled for the fake snow-covered forest; the 'real' police box, plus Madge's cottage, were in Rhiwbina, a northern suburb of Cardiff; the genuine Lancaster bomber was located at the Lincolnshire Aviation Heritage Centre, near Spilsby; and the crash-landed Doctor's impact crater was in a field at Merthyr Mawr, near Bridgend. All other scenes were recorded at Upper Boat Studios, where production wrapped on Sunday 9 October.

■ *The Doctor, the Widow and the Wardrobe* ranked 229th (out of 241) in **DWM**'s 'First 50 Years' poll of 2014.

FLIGHT THROUGH ETERNITY

The Avro Lancaster seen on screen was a genuine RAF bomber – *Just Jane*, serial number NX611. Built at Longbridge near Birmingham in April 1945, *Just Jane* was originally destined for service in the Far East, but became suddenly surplus with the end of the war. Sold to the French Naval Air Arm in 1952, she's now based at the Lincolnshire Aviation Heritage Centre at East Kirkby, near Spilsby in Lincolnshire. Visitors can enjoy a 'taxi ride' in the part-restored bomber, but an ongoing appeal aims to return her to the air – see: *tinyurl.com/nrar6sp*

What, though, is an Avro Lancaster doing flying a mission over the (English) Channel in December 1941? Famous for its part in the 'Dam Busters' raid of May 1943, the model didn't enter active service until March 1942, when two Lancasters from 44 Squadron, RAF, formed part of an attack on Essen. Perhaps it's a test flight that's got into trouble – which would mean Reg Arwell can't be returning from bombing anyone, be they military or collaterally slaughtered civilian.

06m 26s: Back at the Arwells', Madge's husband Reg (Alexander Armstrong) is reading the now-defunct *News Chronicle*. The headlines 'WAR LOOMS: GERMANY MILITARY MOBILISE' – plus references to the Munich Agreement of 30 September 1938, and 'appeasement' – are bogus, but the major home news stories of 24 December 1938 indeed reflected the belief that war with Germany was on the horizon. Many newspapers, for example, reported how the Home Office had published specifications for the 6' high x 6' long x 4' 6" wide anti-air raid Anderson shelter the day before.

Alexander Armstrong makes his first on-screen *Doctor Who* appearance here – having given voice to attic-based supercomputer 'Mr Smith' throughout spin-off series *The Sarah Jane Adventures* (2007-11), and also in *The Stolen Earth/Journey's End* (2008).

06m 34s: In the script, the segue between 1938 and 1941 was represented by means of a slow dissolve 'from Madge's contented face, to that same face, smiling now, but in a tattered photograph'. The camera pulled out, revealing the photograph to be stuck to the window of Reg's Lancaster bomber.

07m 17s: "I'm sorry, my love," Reg tells Madge's picture, as he goes to his death – the exact same phrase spoken by River Song (Alex Kingston) to the absent Doctor moments before the TARDIS exploded in *The Pandorica Opens/The Big Bang* (2010).

07m 38s: The fateful Post Office telegram, sent via RAF Northolt in Hillingdon, tells us that Reg was a flight lieutenant 'LOST OVER THE CHANNEL AS A RESULT OF ENEMY ACTION... ON THE NIGHT OF 20TH DECEMBER 1940'. We'll have to put that '1940' down to clerical error, since later Madge will verbally confirm that this is actually 1941. Unless, of course, Madge has hidden the news of Reg's death from her children for a full calendar year...?

08m 20s: Madge makes a wish... and we see the TARDIS flashing across the face of the Moon. In the shooting script, the opening titles kicked in here.

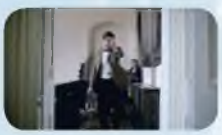
08m 21s: According to stage directions, Uncle Digby's pile was Granby House – 'in Dorset somewhere'. *The Lion, the Witch and the Wardrobe* begins when the four Pevensie children, 'sent away from London during the war because of the air-raids', arrive at the house of 'an old Professor who lived in the heart of the country' – a Prof whom subsequent novels name Digory Kirke'.

Cyril (Maurice Cole) and Lily Arwell (Holly Earl).

09m 13s: The Doctor appears, having pulled one of the doors from its hinges. In the readthrough script, he explained how he'd been repairing the door. But it just fell off, insisted Madge. 'Yes,' replied the Doctor,'it's been a battle of wits, but I think I'm slowly gaining the upper hand...' As on screen, he was still clutching the door handle: 'gaining the upper hand', geddit?

10m 04s: The Doctor corrals the Arwells for a "Whistle-stop tour". In the readthrough script, Lucy (sic) protested that they didn't need to see round "a draughty old house". It's not draughty, insisted the Doctor, "it's got *atmosphere* – albeit, some of it moving at speed." A subsequent scene, in which the Doctor threw open the doors to a dining room, was omitted from the pink revisions issued on 14 September. "Dining room," announced the Doctor. "You haven't invented proper television yet, so people still have to eat in front of tables. Bit rubbish." This set up the Doctor's line in the next scene, which took place in the smaller sitting room: "Just chairs. Bit pointless without a television..."

10m 29s: There's lemonade on tap in the kitchen – an impossible luxury in the UK at the time, since lemons, grown in foreign climes, weren't generally available for the duration of the war.



10m 34s: In the shooting script, the tour then piled into what the Doctor described as the "Ghost story room" – actually the coal cellar, Lucy pointed out. Shutting the door, the Doctor used his sonic screwdriver to light his face from below: "It was a dark and stormy night," he began, "and there were terrible moaning voices from all around, but it turned out they were just time echoes from a temporal rift and I was able to turn them off with my sonic screwdriver – sorry, I have kind of a deflating effect on ghost stories."

11m 23s: The improbable inventory of the children's bedroom includes "the Magna Carta" – ie, the 'Great Charter' of 1215 that the Master (Anthony Ainley) sought to prevent from being presented to King John of England in *The King's Demons* (1983). There was no one 'master copy' of the Carta, but at least 13

The **Doctor**, the **Widow** and the **Wardrobe**

Lily and Cyril are amazed by an enormous Christmas present.

'exemplifications' were made in 1215 – four of which are known to survive today (two in the British Library, and one each in both Lincoln and Salisbury Cathedrals). So it's not all that unlikely that the Doctor should have one of the no-less-than-nine lost copies.

11m 25s: The Doctor has also gifted them the murder mystery board game Cluedo – not manufactured until 1949.

12m 10s: Madge sends the two children downstairs. In the readthrough script, we heard Lucy and Cyril talking between themselves as they departed. "She's just cross all the time," complained Lucy. "I think she's sad," replied Cyril. "I think she's a witch," countered Lucy – another allusion to the title of the first Narnia novel, probably.

> **"Lily and Cyril's father is dead and they don't know yet because if I tell them now, then Christmas will always be what took their father away from them."**

17m 16s: That night, while Cyril sneaks downstairs to examine the big mystery present beside the tree, Lily finds the Doctor (and his TARDIS) in the attic... and asks him who he is. In the shooting script, he answered: "The caretaker. The taker of cares – I like that, I might keep it. Or is it a bit smug?" Was "might keep it" meant to imply he was seriously thinking of changing his name? After all, preceding episode *The Wedding of River Song* (2011) had ended with the Doctor telling Dorium Maldovar (Simon Fisher-Becker) that he's chosen to let everyone he knows think that he's dead, so he can "step back into the shadows".

Here, the Doctor tells Lucy that the TARDIS is his wardrobe. Lucy Pevensie is the first to find the wardrobe of *The Lion, the Witch and...* – inside a room that's otherwise 'quite empty'.

17m 27s: Meanwhile, Cyril is unwrapping the present swathed in 'TARDIS blue' paper – carefully, stressed the stage directions, since 'he's intending his work to be reversible so he can conceal what he's been up to...'

The box is a conduit into a snow-covered forest. Cyril plucks a strange 'bauble' grown from a tree; it swells in his hand. Spooked, Cyril rushes back inside the box – but when he returns, he sees footprints leading away from the 'hatched' bauble...

20m 10s: Returning to the children's bedroom, the Doctor whips the bedclothes from Cyril's hammock... to reveal only a strategically placed teddy. His given response was simply, "Oh, he's good" – until Matt Smith added, much to writer Steven Moffat's approval: "The old bear and duvet, eh? Classic."

20m 47s: Entering the forest with Lily, the Doctor says that Cyril is about 20 minutes ahead of them: "Time moves differently across the dimensional planes." His explanation mirrors one given by the Professor in Lewis' novel – who explains to the Pevensie kids (in chapter five) that he shouldn't be surprised if some other world, such as the snowy realm Lucy claims to have discovered inside the wardrobe, "'had a separate time of its own; so that however long you stayed there it would never take up any of *our* time.'"

The Doctor then wonders, "What do they teach you in schools these days?" – a variation on a favourite saying of the Professor's, who often asks himself, as in the novel's final speech: "'Bless me, what *do* they teach them at these schools?'"

21m 40s: Following Cyril's trail, Lily wonders if they're in Fairyland – prompting the Doctor to tell her to grow up: "Fairyland looks completely different." Certainly, *a* fairyland – albeit not necessarily *the* Fairyland – exists in the extended *Doctor Who* universe: *Small Worlds* (2006), an episode of the spin-off series *Torchwood*, features murderous, child-abducting fairies from the so-called "lost lands".

24m 32s: Arriving at a mysterious tower, Cyril pushes a door knocker adorned with a leonine head... very like the head of the all-powerful Aslan, lion King of Narnia.

Cyril sees a Wooden King seated inside... which turns its head as he climbs upstairs. Meanwhile, finding the children gone, Madge has also ventured into the forest – and is nearly flattened by the foot of a huge mechanical tripod, stomping through the trees.

26m 45s: Three hulking figures step out of the foot; stage directions required them to be wearing 'high-tech combat armour (a bit like the characters in the Halo computer game)'. Two of the troopers were named after *Doctor Who*'s two outgoing executive producers: Ven-Garr after Piers Wenger, and Billis ('female, hard as nails') after Beth Willis.

27m 03s: Ven-Garr (Paul Bazel) tells his superior Droxil (Bill Bailey) that their devices can't always distinguish between wool and sidearms. "Let's hope we don't run into any sheep," replied Droxil, in the readthrough script; there's an app for sheep, Ven-Garr assured him.

27m 13s: Cut from here, the reason given by Billis (Arabella Weir) for believing Madge to be a time traveller: 'I'm picking up temporal displacement markers all over the grid.'

Arabella Weir – formerly Tenth Doctor David Tennant's landlady – had played a parallel universe Doctor in the Big Finish audio drama *Unbound: Exile* (2003).

28m 38s: In the readthrough script, the Doctor mistook the tower for a lighthouse: "Life's a rollercoaster and every now and then, there's a surprise lighthouse – and there's my coat of arms sorted." When he went to go inside, Lucy (sic) asked him if he was completely mad: "Oh, absolutely!" he insisted. "I did a quiz in a magazine once – I was off the scale." ►

The Fact of Fiction

Lily and the Doctor (Matt Smith) encounter the Wooden King (Spencer Wilding).

29m 05s: The Doctor and Lily's dialogue on entering the tower and studying the Wooden King (Spencer Wilding) was completely reworked from the readthrough script. Realising that the King was alive, Lucy (sic) cowered behind the Doctor, asking if it was safe: "Oh, I should think so," replied the Doctor, "it's enormous, and look at those hands, it could tear a person apart without even – sorry, that wasn't quite where you were coming from, was it?"

31m 10s: "We're from Androzani Major. The year is 5345," Droxil tells Madge. The conglomeratised colony world of Androzani Major, somewhere in the Sirius system, was seen (at some unspecified point in time) in *The Caves of Androzani* (1984) – although the Fifth Doctor only ever visited its Minor twin.

31m 28s: "Crying's ever so useful, isn't it?" says Madge, having pulled a service revolver on Droxil. In the readthrough script, she added, "I don't know why more men don't do it." This prompted a sniff from Ven-Garr, with his "mother issues"; apart from you, she told Ven-Garr, earning an appreciative nod. Then, in the shooting script, Madge's "I'm looking for my children" caused Ven-Garr to burst into tears, and a 'visibly moved' Billis to salute her. Droxil despaired, saying: "Worst. Military engagement. EVER."

31m 50s: The Doctor's sonic screwdriver won't work on the tree-grown door because "It's rubbish at wood" – as previously seen in Steven Moffat's *Silence in the Library* (2008), among others.

31m 57s: "I met the Forest of Cheem once," the Doctor tells Lily. "She fancied me." Strictly speaking, in *The End of the World* (2005) the Ninth Doctor (Christopher Eccleston) met Jabe (Yasmin Bannerman), one of three wooden representatives of the Forest of Cheem, who – slightly improperly – showed him her liana.

33m 48s: Having secured her fellow Androzanis inside the control room of their hulking platform – or "class 4 forest walker", as it was described in cut dialogue – Billis tells Madge how they can detect people when they're far away. "Like RDF. Radar," realises Madge. The term RDF, for 'Range and Direction Finding', had been coined by British Air Ministry physicist Albert Rowe (1898-1976) in 1935; but 'radar', derived from 'RAdio Detection And Ranging', was originally a US Navy term, used from 1940 – ie, just the year before.

33m 55s: "Why did you say, God help my children?" Madge asks Droxil. In the readthrough script, she again menaced him with the revolver – but he didn't believe she would shoot a defenceless man. "Four of my friends lost their husbands in the last month – and they were good men," she said, jamming the gun into him. "But that's wartime."

34m 10s: In five minutes' time, the fuel-rich forest will be "harvested", Droxil tells Madge – melted down for battery fluid, by means of satellites showering acid rain. Pollution is what causes so-called 'acid rain', of course – emissions containing sulphur dioxide and nitrogen oxide react with H_2O molecules in the atmosphere, creating acids. The harvesters, therefore, have weaponised the phenomenon.

> **"Oh, you're a vicious little species, aren't you – and I keep saving you."**

35m 05s: Through a window in the throne room at the top of the tower, the Doctor and Lily see lights rising up out of the trees – "Like the life force is leaving the forest," says the Doctor. In a line lost from the shooting script, he told Lily that he didn't know why: "... I don't understand. Oh it's bad news when it's me saying that."

35m 46s: We don't see the moment when the Doctor discovers exactly what the trees are scared of, which was cut for time. "What's on their minds?" he asked Cyril, connected to the trees via the circlet placed on his head by the Wooden Queen (Paul Kasey). "The men and the metal. The... harvesting," said Cyril. A camera direction followed: 'On the Doctor – grasping this, understanding it. And hating it.'

36m 12s: Billis has detected life signs nearby... but with the acid rainfall imminent, the harvesters prepare to be beamed out, leaving Madge alone. In the rehearsal script, Droxil told Billis that the platform was "being junked anyway" – as was Madge.

36m 35s: Thanks to Billis' audio scan, Madge hears Lily, Cyril and the Doctor talking in the tower – beginning with Lily asking, "Why have the stars left the trees?" As scripted, she picked up the Doctor in an earlier portion of the same conversation, omitted in the edit. "A living sentient forest..." he began, before we cut back to the throne room. "... and they're harvesting it??" he continued, pacing about. "Oh, you're a vicious little species, aren't you – and I keep saving you," he declared (confirming, therefore, that the Androzani harvesters are human). "No wonder nobody likes me!"

37m 54s: The Doctor's coming was foretold, claims the Queen, speaking through Cyril: "We waited, and you came." The Doctor's rather un-Christmassy response was cut – and perhaps that was just as well. "Well if you wait long enough, someone always comes," he told her. "Stuff happens all by itself, don't go building churches."

38m 17s: Cyril is too "weak" for the stars in the forest to use as a living lifeboat, so the Doctor volunteers. Stage directions described how 'he places his hands on the circlet on Cyril's head' in 'the same mind-meld way he did' in, for example, *The Girl in the Fireplace* (2006) – when the Tenth Doctor 'walked among' Reinette's memories. "Come to Daddy now," he said as he lifted the circlet from Cyril's crown, in a line that never made it to the screen.

The rain begins. Overhearing her children's plight, Madge drives the harvesters' platform to the tower... where the Queen places the circlet on Madge's head, and the stars enter her mind.

43m 40s: Translating from "the base code of nature itself", the Doctor equates 'female' with 'strong'. In the readthrough script, he told Cyril: "All life-kind is basically female – we're just the plus-ones."

44m 15s: Having detached itself, the tower's spherical dome has flown into the title sequence. Sorry – the Time Vortex...

The Doctor tells Madge to think of home, so the psychically-navigated "Mother ship" can "find a signal and lock on". But Madge thinks of Reg, and the children see their father's plane going down on the night he died...

49m 52s: The dome has landed outside Uncle Digby's pile, on Christmas morning – with the souls of the trees safely departed. But if Madge was thinking of "home", shouldn't it have landed outside their cottage on the outskirts of London?

52m 12s: The "Mother ship" acted as a star to light the way home for Reg – whose Lancaster stands on the lawn. Recorded but cut, as the Arwells are reunited – the Co-Pilot (Sam Stockman) popping his head out of the plane to ask: "Sir? What, in fact, is happening?"Everything was fine, Reg assured him: "Tell Anderson we've made it back for Christmas." Poor old Anderson, it's worth remembering, was "in a bad way" – so what happens to him?!

The Lion, the Witch and the Wardrobe also builds up to an unexpected resurrection – that of Aslan, restored to life by magic from 'Before the Dawn of Time'.

CAROL ZINGERS

Two callbacks to the previous year's festive Special, *A Christmas Carol*, were lost. In the shooting script, having ushered the Arwells inside Granby House (at around **09m 27s**), the Doctor explained how MrCardew, the first caretaker, had resigned after winning the lottery. "What's a lottery?" wondered Cyril. "That's what Mr Cardew said," replied the Doctor. "You should've seen his little face. He laughed and danced and ran away with the enormous barmaid from The Frog and Lion."' This echoed the *Christmas Carol* dialogue in which the Doctor had told aged Scrooge Sardick (Michael Gambon) not to bother calling his servants, since they'd quit: "Apparently they won the lottery at exactly the same time, which is a bit lucky when you think about it." There isn't a lottery, said Sardick. "Yeah, as I say, lucky," replied the Doctor.

Then, at **14m 29s**, the Doctor slips away from the main sitting room when Cyril asks who left the huge, boxy present under the tree. In the readthrough script, Madge darted after him, demanding an answer. Maybe it was Father Christmas, suggested Cyril. "Stupid!" snorted Lucy (sic). "There's no such person as Father Christmas." In *A Christmas Carol*, a Boy (Bailey Pepper) had said exactly the same to the Doctor – hence the subsequent stage direction: "On the Doctor: rolls his eyes, not another one!" And, just as the Doctor had shown that Boy a picture of himself and Father Christmas together (with Albert Einstein) at Frank Sinatra's hunting lodge in 1952, he furnished Lucy with photographic evidence, too: "Me and Father Christmas, NASA, 1968. Fat fella plotted the orbital path for the first manned space-flight round the Earth – well, he was the only who'd done it. They left him out of the documentaries, cos they thought it looked stupid..." Should the Doctor have actually said "first manned space-flight round the Moon" – because this surely referred to the Apollo 8 mission of 21-27 December 1968? Or had Santa, aka Jeff, been advising NASA for years...?

52m 36s: Later, the Doctor watches the Arwells completing a jigsaw... as a snatch of Austrian organist Franz Xaver Gruber's *Silent Night* (originally *Stille Nacht, heilige Nacht*, 1818) plays on the soundtrack.

54m 31s: Seeing the TARDIS in the attic, Madge realises the Doctor was her "spaceman angel", and persuades him to visit some friends who believe he's dead – a "long story" told in *The Wedding of River Song*. Their final exchange – "What if I require you again?"/"Make a wish" – was a very late, blue pages addition... perhaps to set up the possibility of their meeting again? (Don't know where, don't know when...)

55m 46s: Amy Pond (Karen Gillan) answers her front door to the Doctor. It's been two years since last she saw him, she says – on Friday 22 April 2011, according to *The Wedding of River Song*. This scene, therefore, is set exactly two years after *The Doctor, the Widow and the Wardrobe*'s day of transmission, on Christmas Day 2013. But the Doctor's rueful reaction to the news leads *The Fact of Fiction* to wonder if this isn't the first time he's arrived somewhere two Christmases after he'd meant to...

Back at Granby House, the Doctor didn't know that Reg was dead until Madge told him, so plainly he'd not looked into the Arwells' future. On the face of it, then, he really *did* respond to Madge's wish (wildly improbable as that may seem). Except in the attic, before bidding goodbye, the Doctor told Madge that he came back because he always likes to return a favour. What if, just as soon as he's free of his impact suit back in 1938, he decides to return the favour by making Madge's *next* Christmas magical – ie, Christmas 1939? So he prepares his special gift of a trip to the Christmas tree planet, and rocks up to Madge's cottage on what he thinks is her next Christmas Eve... only to find that the TARDIS (just as it will in 2013) has accidentally skipped forward two years, two Christmases, to 1941, and the Arwells aren't at home. Perhaps he asks a neighbour where they've gone, learns the children's names, and discovers that they've set off for Uncle Digby's country pile...?

Which would explain how the Doctor managed to be ready and waiting for the Arwells at Granby House – no wishes necessary! **DWM**

FURTHER INFO

DVD/ BLU-RAY

The Complete Seventh Series
COMPANY BBC Worldwide
YEAR 2013
AVAILABILITY Out now

The Wooden Queen (Paul Kasey).

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

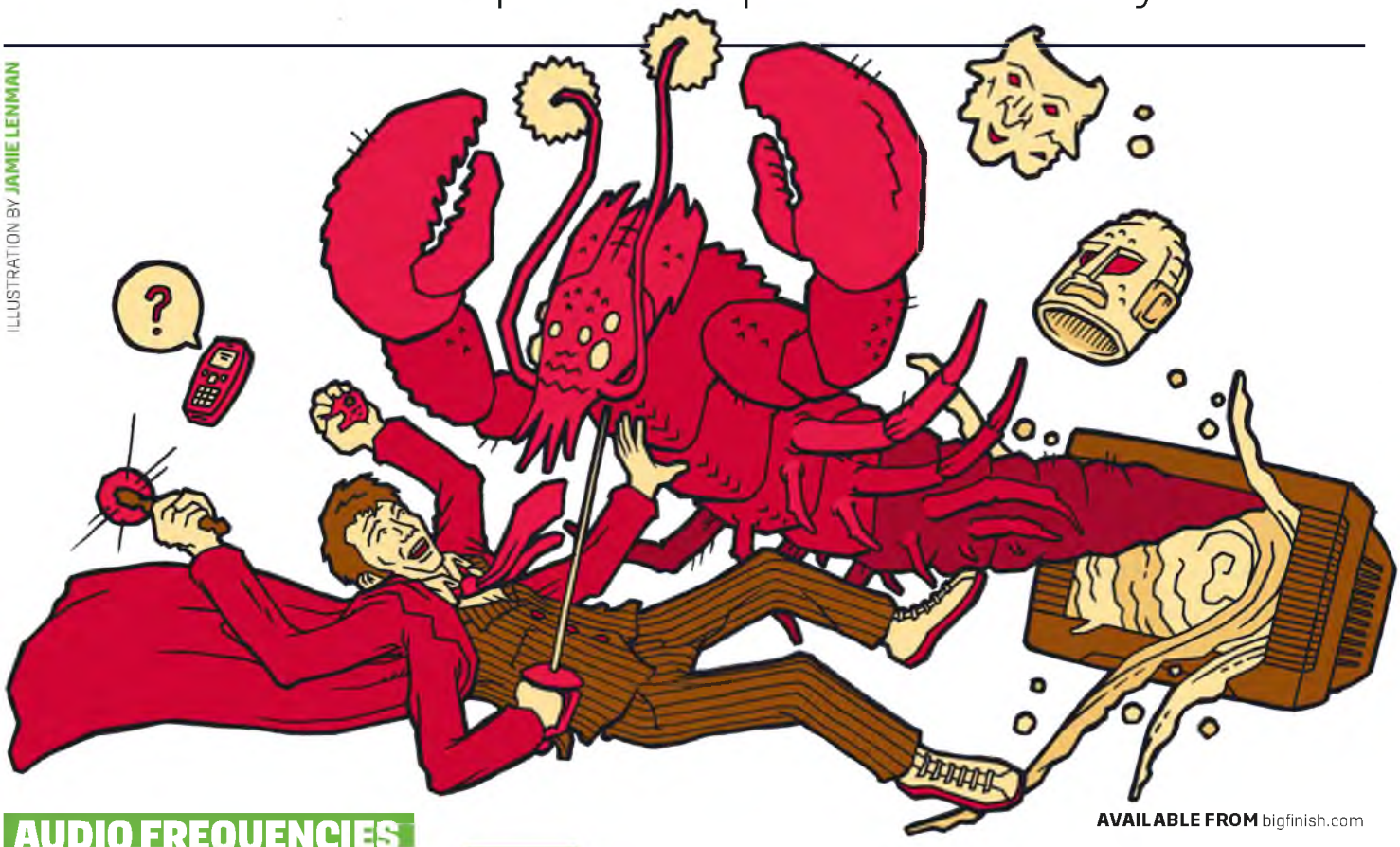


ILLUSTRATION BY **JAMIE LENMAN**

AVAILABLE FROM bigfinish.com

AUDIO FREQUENCIES

A beloved duo returns – righting outlandish wrongs on the streets of Norwich and Slough.

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS ISSUE

■ *The Tenth Doctor Adventures: Volume Two* (featuring The Tenth Doctor, Rose and Jackie)
RRP £35 (CD), £25 (download)

The stuff of legend. That's how the Tenth Doctor and Rose Tyler once described themselves – and only half-jokingly, too. But if it sounded hubristic, then history has borne them out: in the public consciousness, David Tennant and Billie Piper have surmounted even Tom Baker and Lis Sladen to become the most iconic TARDIS item – the Fred and Ginger, the Ant and Dec, the *Whizzer and Chips* of *Doctor Who*.

So it's fair to say that getting them back together for Big Finish's sophomore run of *The Tenth Doctor Adventures* is A Big Deal. But rather than make some grandiose re-entrance, like Luke Skywalker on top of that windswept mountain, the Doctor and Rose come bundling back into our lives in an ordinary flat on an ordinary estate in... Norwich. Make no mistake, it's a *great* entrance. Just not an epic one – which feels entirely in keeping with Russell T Davies' breezy, relatable mid-noughties take on the show.

From there, it's a headlong tumble into Murray Gold's clamorous, see-sawing theme arrangement and the giddy, e-number thrills of opening salvo *Infamy of the Zaross*, in which the Earth – or East Anglia, anyway – is invaded by a marauding band of alien warthogs (anthropomorphic extra-terrestrials being very much a la mode in the era of the Judoon, Cat People et al).

John Dorney's adventure captures the Tenth Doctor and Rose at their most carefree and goofy, leaping feet first into the fray and greeting every new danger like a day at the zoo. A decade on, Tennant is still the same skittish lightning rod of restless energy, bamboozling friends and enemies alike with a Gatling gun babble of non-sequiturs and conversational cul-de-sacs (this is a man who can't say the word 'forearmed' without embarking on an extended riff on how brilliant it would be to have four arms). Even his sudden cold flashes of mercurial anger at, say, a mass slaughter of the innocents can't *quite* disguise the fact he and Rose are having an absolute ball.

Piper, funnily enough, finds her way back into Rose a lot more easily than she did during her slightly hesitant 2008 reprise, to the extent I swear you can actually *hear* her smiling through most of this. And it wouldn't be a proper

The Doctor and Rose encounter the Chevalier d'Eon (Nickolas Grace) in *The Sword of the Chevalier*.

reunion without Camille Coduri's delightful Jackie, who orders her daughter to stop "fighting evil lobsters", or whatever it is she's up to, and get back home to save the planet, sharpish.

The story serves as a fairly blunt satire of celebrity culture – a concept that feels a bit noughties in itself – but there's a kernel of something more profound in there: namely the universal desire for recognition; the urge to leave some sort of footprint on the world. (If the story has an overarching philosophical question, it's essentially: Fame – who wants to live forever?)

Dorney also leans into another major theme of the RTD era: of every human life being valuable and unique (with the emphasis on the human – by his own admission, Davies cared not a jot for the "Zogs of Zog"). But like the show itself in those breezy, devil-may-care days, it wears such concerns deceptively lightly. So when David Tennant describes *Infamy of the Zaross* as "the sort of story you imagine Russell would have told", it's not just an idle soundbite – this really does feel like an authentic, and hugely enjoyable, slice of Saturday teatime, circa 2006.

By the start of *The Sword of the Chevalier*, the Doctor and Rose are approaching critical levels of self-satisfaction, hooting about the fact they've just gatecrashed a wedding – on bungee chords – and generally imagining themselves impervious to fate. (Fate, of course, will have other ideas.)

For now, though, they've been diverted from the Crystal Sunsets of Palpallion and whatnot for the delights of Slough, a town destined only ever to figure as the bathetic punchline to a snickering joke. The year is 1791 – somewhere between "a quarter to *Pride and Prejudice*" and "half past *Blackadder* Series Three" – and thus the scene is set for a riotous Regency romp, full of romance, adventure and derring do.

It's a celebrity historical, too, thanks to the presence of the French spy and diplomat the Chevalier d'Éon. Pioneering the concept of gender-fluidity 250 years before it was fashionable, Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont spent 49 years living as a man then 33 as a woman – whether through choice or political expediency, no one quite knows. By the time we meet her – in the flamboyant form of the great Nickolas Grace – it's fair to say her glory days are behind her, but she gets a last tilt at greatness helping the Doctor and Rose foil a sinister plot by alien slave traders.

Guy Adams' droll script pops with rapier wit (literally – because you wouldn't expect the Tenth Doctor to stop joking while he's fencing, would you?) and comic set-pieces, not least our hero being forced to pass himself off as a renowned opera singer. If Dennis Spooner had written this, it would definitely have been called 'Lend Me a Tenor'.

Cold Vengeance is a *Doctor Who* story set in a massive galactic freezer centre. I know what you're thinking: Been done, hasn't it? But when you've been knocking about the universe as long as the Doctor, even the most outlandish plot idea comes back around again eventually.

Guy Adams' script pops with rapier wit and comic set-pieces.

Rose (Billie Piper) and the Doctor (David Tennant).

Arriving aboard Coldstar – a vast ice moon packed with frozen supplies for a nearby colony world – the Doctor and Rose find the facility has been breached by mother-and-son space pirates intent on raiding its haul of frozen caviar. But the buccaneers get more than they bargained for when a couple of Ice Warriors start thawing out along with the fish fingers and Arctic Roll. (What did your dad always tell you about fiddling with the thermostat?)

Matt Fitton's story is a perfectly serviceable runaround – "a classic, base-under-siege *Doctor Who* staple", in the words of its leading man, who knows a *Who* trope when he sees one. But is a serviceable runaround really grand enough for David Tennant and Billie Piper? For the finale to their comeback gig, I couldn't help thinking this might have benefited from more of a sense of occasion. (And, as an Ice Warrior story set in a freezer centre, a few more chills.)

There's tragedy here, sure, but the emotional impact of it never quite lands, somehow. And for the Doctor and Rose this is very much another day at the office, giving it more the feel of a closing episode from the series' original run, when no one had heard of fancy things like 'finales' and they just kept going until they'd run out of stories to show.

The result is that, while in one sense this trilogy cleaves faithfully to the RTD blueprint of a contemporary Earth tale followed by a historical and an outer space adventure, it perhaps lacks the light and shade – those tantalising shafts of darkness – of its TV equivalent.

But hey, maybe that doesn't matter when everyone – the listener included – is having this much fun. In their green room interviews, Tennant and Piper talk with huge affection about the positive impact of *Doctor Who* on their lives (including, for Piper, the joy of meeting ten-year-old girls called Rose). Their enthusiasm and joie de vivre – harnessed via witty, inventive scripts and director Nicholas Briggs' instinctive feel for this era's bold, vigorous tone – can't help but prove highly infectious.

For their part, David Tennant and Billie Piper's great triumph is the way they make it all seem so *easy*, displaying the sort of effortless charm one assumes is only achieved through a concerted heave of effort. It's little wonder, really, that history has already designated them the stuff of legend. ►

AUDIO READINGS

BBC AUDIO

REVIEWED THIS ISSUE

■ *The Doctor Who Audio Annual* (featuring: various)
RRP £13.25 (CD)

As Time Lord-themed Christmas gifts go, *The Doctor Who Audio Annual* is about as perfectly formed as they come. Two discs of short, but gingerbread-sweet adventures lifted from the pages of the yearly institution that was the *Doctor Who Annual* and given the audio treatment by a perfect selection of actors. It's such a simple idea that one wonders why it hasn't been done before.

Peter Purves, Anneke Wills, Geoffrey Beevers, Matthew Waterhouse and Nicola Bryant give voice to a rattlebag of stories covering the first six Doctors. These are from a time before *Missing Adventures*, 'Past Doctor Adventures' and Big Finish, when original *Doctor Who* fiction was the province of comics and the *Annual*, which originally ran from 1965 to 1985. There's a joy to be had in hearing the Doctor called 'Doctor Who' in the stories representing the first three Doctors, and a lack of the definite article when referring to 'Tardis'. By the time we get to *Conundrum*, a Fourth Doctor tale read by Matthew Waterhouse from the 1982 *Annual*, brand awareness had done away with such charming inconsistencies.

The stories included on this release are well chosen and feel authentic to the eras they are plucked from – not something that can be said for every *Annual* story. The First Doctor story *The Sons of Grekk* (from the *Annual* published in 1966) has the pleasing feel of *The Web Planet*, while a trip to an American aircraft carrier for the Third Doctor, Jo and the Brigadier in *Dark Intruders* (from the *Annual* published in 1972) is a good fit for the UNIT era.

Also included are two audio essays from the 1960s *Annuals*, providing introductions to the First and Second Doctors for the uninitiated. Both pieces are well-written (by whom, we do not know) and capture the essence of the series and character from more innocent times.

The Doctor Who Audio Annual is a lovely package of audio treats, all bound up in BBC Audio's usual slick package of punctuated sound effects and musical cues. If there's any goodwill in the world, I sincerely hope I'll be unwrapping a second volume this time next year – and for years to come. **MARK WRIGHT**

As it's Christmas, and many of you will have fivers from elderly maiden aunts burning holes in your pockets, I thought I'd put my 12 months at the *Audio Frequencies* coalface to good use by selecting my top five Big Finish stories of 2017. In order of release, then, here goes:

Five Twenty-Nine

(from *The Diary of River Song: Series Two*)
Like a sci-fi *When the Wind Blows*, John Dorney's beautiful, heartbreaking drama focuses on one family's experience at the end of the world. As an apocalyptic shadow falls across the Earth, and news reports crackle out of an ancient wireless, the sense of creeping dread is palpable. But as River knows only too well, love is stronger than anything – even death.

Alien Heart/Dalek Soul

This explosive double-bill from Stephen Cole and Guy Adams starts out like *Earthshock* on steroids, before throwing us forward five years into a nightmarish dystopia where the Daleks have finally won, Nyssa is working as their chief scientist and the Fifth Doctor – of all Doctors – is a sadistic and ruthless collaborator who thinks nothing of kicking dead traitors to the kerb. It's unsettling, and heart-stoppingly exciting.

The Fifth Doctor (Peter Davison).

Trevor Baxter as Litefoot in *The Talons of Weng-Chiang* (1977). *The Jago & Litefoot Revival* was the last story Trevor recorded before he passed away.

The Jago & Litefoot Revival

In this two-act entry to Big Finish's *Short Trips* range, the redoubtable investigators of infernal incidents take to the stage to adumbrate a recent exploit with the Tenth and Eleventh Doctors – a devilishly rum do full of "terrifying twists and rambunctious revelations". Jonathan Barnes' script is a touching testimonial to Jago and Litefoot's enduring friendship, exquisitely performed by Christopher Benjamin and the late, much-missed Trevor Baxter.

The Haunting of Malkin Place

Just edging out Philip Hinchliffe and Marc Platt's gorgeously atmospheric *The Helm of Awe* in the battle for the Fourth Doctor's finest hour of 2017, *The Haunting of Malkin Place* is one of *Doctor Who*'s all-time great ghost stories. Set in a remote haunted house in the middle of fogbound Romney Marsh, Phil Mulryne's lyrical script delivers plenty of scares, but there's a great weight of sadness to it too, as it evolves into a moving meditation on loss and grief in the long shadow of the First World War.

Set in a haunted house in the middle of fogbound Romney Marsh, Phil Mulryne's lyrical script delivers plenty of scares.

The Night Witches

This romantic, tragic historical drama from Roland Moore – about a regiment of young, female Soviet aviators during the Second World War – successfully combines an authentic feel for mid-1960s *Doctor Who* with the emotional chops of the 21st-century series. Frazer Hines captures the impish spirit of his late friend Patrick Troughton perfectly, and Anneke Wills, pulling a triple shift as Polly, a Night Witch and the narrator, radiates enough warmth to melt the frozen Russian winter. **DWM**

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DVD

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Doctor Who:
The Complete Series 10

Like a lot of *Doctor Who*, Series 10 is weird. Part of it is rooted in a childlike sense of whimsy: puddles that chase you to Australia and halfway across the universe, sea monsters whose poos fuel spaceships, chatty crows that take umbrage at humanity. Elsewhere, it's determinedly highbrow: pontificating about politics, lecturing us on complex scientific theories and questioning the entire nature of reality itself.

Into all this comes new companion Bill Potts: object of affection for the puddle and, under the Doctor's tutelage, essayist on everything from the laser cooling of ions to the mechanics of free will.

To begin with it looks like she's another of the Doctor's little projects. Meeting the Doctor, she says, is the only exciting thing that has ever happened to her. Despite her cheery disposition it's implied that she is plagued by bad dreams. At 26 she still lives with her somewhat-distant foster mum.

But what the Doctor identifies is that this woman only needs the smallest of jumpstarts to come into her own. She's funny, likeable. The ease with which she makes friends brings episodes like *Knock Knock* and *The Eaters of Light* to life. In the former, she's soon sharing prawn crackers and her Little Mix playlist with her newfound student housemates (before they all get eaten by alien woodlice, obviously). In the latter, she bridges the gap between the present day and the second century, discussing views on sexuality with the Romans.

The Doctor's other new-ish companion, Nardole, is reintroduced in Christmas Special *The Return of Doctor Mysterio* – also included in this set – and injects a pleasing sense of strangeness that contrasts with Bill being so vividly of our world.

In Nardole, the Twelfth Doctor has finally found someone he can be rude to. It felt awkward when he was nasty to his former companion, Clara. The relationship between the Doctor and Nardole, however, has more give and take. Nardole can hector the Doctor for not taking his solemn oath to guard the vault seriously, and the Doctor can grump at Nardole for being no fun. All the while we have no doubt that these two care a great deal for each other.

In a surprising development, Missy is also invited to join the gang. Of course, the Doctor's arch-enemy finds it hard to fully commit to being a hero. It's a brilliant pay-off when she finally decides it's time to stand with the Doctor, only to find that she can't escape her past...

The nights draw in as we make our way though these episodes. *The Pilot* kicks off with a sunny, optimistic, start-of-term feeling. *Smile* takes us to the radiant summer of a distant futuristic planet. The third episode, *Thin Ice*, deposits the TARDIS on a bright winter's day as the frost on the Thames begins to thaw. The mid-series 'Monks trilogy' is muddier, taking in the uncertainty of artificial reality, misdirection and fake news. The resolution, in *The Lie of the Land*, takes place on overcast streets and grey, stormy seas. By the end of the series there's a creature that actually *eats* light, and when the Doctor faces his darkest day in the finale, it's in twilit fields on a spaceship hovering above the inky oblivion of a black hole.

Even before Series 10 was broadcast, we were aware that Peter Capaldi was on his way out of the building. When the Doctor is blinded in *Oxygen*, it seems possible that he might just stay that way until his successor steps in. Two episodes tease us with premature regeneration sequences. The dying light, as we move through this series, feels appropriate as we work our way towards the inevitable departure of the Twelfth Doctor.

And, for all he claims it doesn't matter on this release's special features, we were also aware that these are Steven Moffat's final episodes. Over the space of ten series, we've

Heather the puddle follows the TARDIS to an alien world in *The Pilot* (2017).

The Doctor (Peter Capaldi) and Bill (Pearl Mackie) visit Regency England in *Thin Ice* (2017).

'Doctor Who', aka Missy (Michelle Gomez), arrives with her companions Bill and Nardole (Matt Lucas) in *World Enough and Time* (2017).

moved from being cautious about alluding to the show's past, to glimpses of Movellans, a framed photo of 1960s regular Susan and discussions of whether the Doctor calls himself Doctor Who. Steven has tapped into the fact that the series' heritage is a part of its appeal and, as a parting gift, he makes the audacious decision to bring back the original Cybermen.

They look bizarre but, as is often the case with *Doctor Who*, the important thing is that it's a great concept – a monster that is as much a victim as anything else. Although if the doctors of the planet Mondas thought that inflicting a life of emotionless servitude was better than just accepting their extinction, then you could argue they were all psychopaths even before they started replacing limbs with metal and plastic.

Regardless, this year's series finale was a success, and it will surely make its way onto fans' lists of favourite stories. Like the cameo appearance of Alpha Centauri in *Empress of Mars*, the Cyber-shenanigans and double serving of Masters is an indulgence, but it worked. And just when you thought the series couldn't get any more self-referential, the First Doctor turns up.

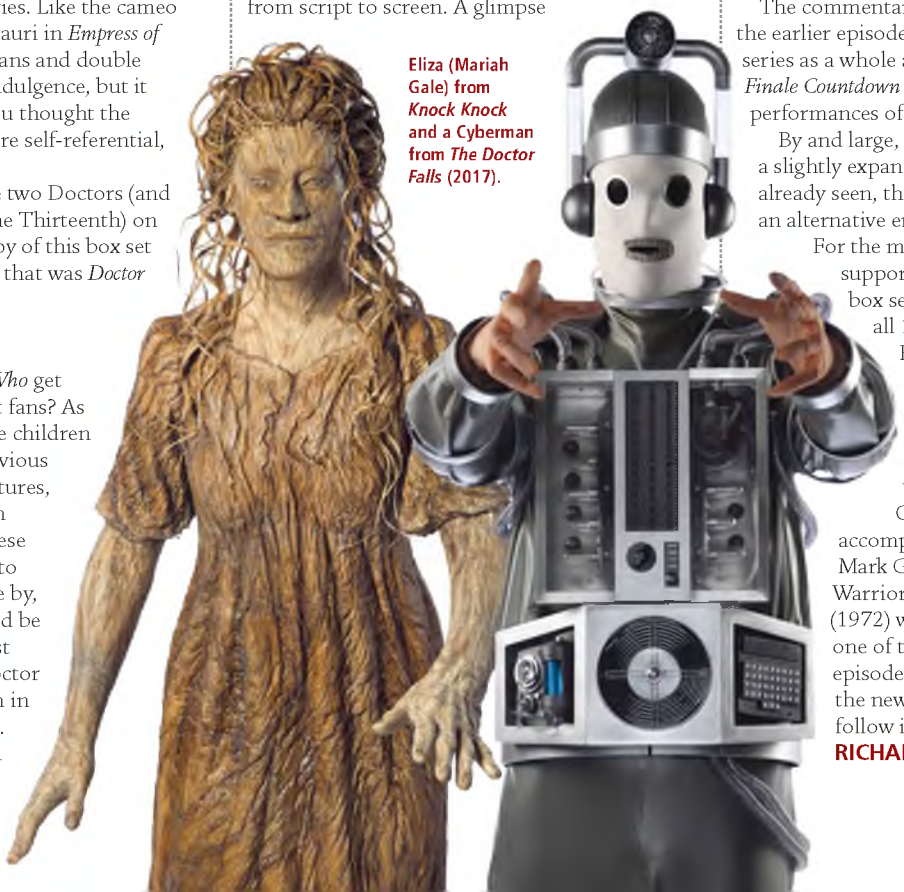
So, before we rejoin the two Doctors (and ready ourselves to meet the Thirteenth) on Christmas Day, grab a copy of this box set and relive the strangeness that was *Doctor Who* in 2017.

SPECIAL FEATURES

At what age does *Doctor Who* get a real grip on its youngest fans? As early as six, perhaps, some children develop an interest in previous Doctors, their past adventures, maybe even in Mondasian Cybermen. Nowadays, these fans would easily be able to catch up on the days gone by, but their knowledge would be fragmentary and their first acquaintance with the Doctor would certainly have been in the form of Peter Capaldi. *Out of This World* – a crash course in the various companions since 2005 (charmingly hosted by Ingrid Oliver) – prompts such enthusiastic youngsters to seek out old episodes.

When the Doctor is blinded in *Oxygen*, it seems possible that he might just stay that way.

For those looking for a bit more substance, the *Inside Look* features take us behind the scenes on each episode. *Who's There, Rona Munro – A Modern Classic* and *The Finale Falls*, meanwhile, explain how an episode develops from script to screen. A glimpse at writer Mike Bartlett's jumbled library, for example, gives us an insight into the old *Who* stories that inspired *Knock Knock* including, among other titles, the *Ghost Light* script book and *Junior Doctor Who and the Brain of Morbius*.



Eliza (Mariah Gale) from *Knock Knock* and a Cyberman from *The Doctor Falls* (2017).

The commentaries only cover three of the earlier episodes, but the finale and the series as a whole are discussed further in *The Finale Countdown* – a live event that includes performances of the music from this series.

By and large, the deleted scenes only offer a slightly expanded version of what we've already seen, the interesting exception being an alternative ending for *Knock Knock*...

For the most dedicated viewers, the best supporting material comes on the box set's sixth disc, which contains all 12 instalments of the *Aftershow*. Brimming with fannish enthusiasm, presenter Christel Dee quizzes actors, writers, designers, directors and producers involved in the making of this series.

On the *Aftershow* episode that accompanies *Empress of Mars*, writer Mark Gatiss recalls watching Ice Warrior story *The Curse of Peladon* (1972) when he was six. Perhaps one of this year's weird and wonderful episodes will inspire someone from the newest generation of fans to follow in his footsteps.

RICHARD ATKINSON

Matt Lucas and Mark Gatiss on the *Aftershow* for *Empress of Mars* (2017).

Pearl Mackie is interviewed for *The Finale Countdown*.

Knock Knock writer Mike Bartlett in front of his bookshelf in *Who's There*.

DVD

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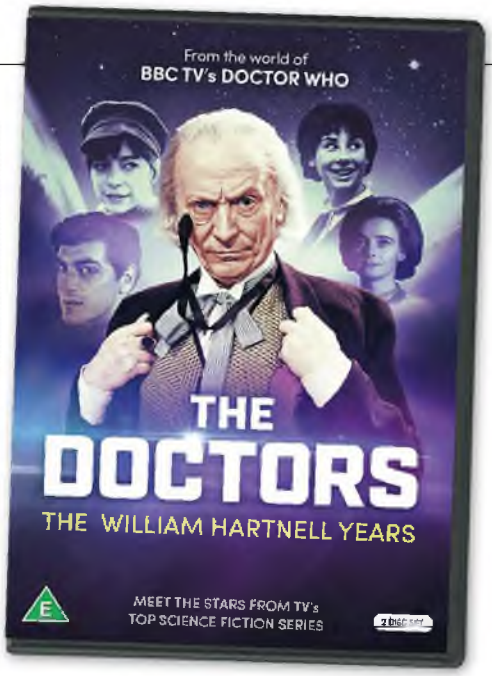
The William Hartnell Years



"We've got this fixed idea that the First Doctor is this crotchety old man," Steven Moffat said earlier this year, "and he's really not."

Crotchety, tetchy, irascible, cantankerous... They're all words we tend to pluck when describing William Hartnell's Doctor. But he was always so much more than that. He could be crabby sometimes, but also kind, funny and endearingly vulnerable. People, even Time Lords, can be complicated that way.

Thing is, we've been in danger of colouring William Hartnell in the same reductivist way. We all know he was difficult. We all know he had some opinions that are, to 2017 ears, problematic. We all know he didn't suffer fools gladly. But he was also, like his Doctor, generous, loving and twinkly.

This compilation of Hartnell-era *Myth Makers* interviews arrives at a propitious time. This Christmas, the First Doctor is going to be living again on primetime BBC One. It may not be Hartnell himself we'll be watching, but everything he helped create will be up there.

It's an intoxicating wallow in a now-vanished England.

The centrepiece DVD here is an hour-long tribute to the man. There's no interview with him, obviously, but there is a lengthy conversation with his granddaughter, Jessica Carney, whose 1996 biography remains the only published work on William Hartnell. Fans will lap up some of the stereotype-smashing details here – he often wrote poems to his wife, he hated being in the army, he was a tea-leaf when he was a teenager (and yes, he really was a teenager), and his long-held dream was to be a jockey. It's an intoxicating wallow in a now-vanished England, full of long liquid lunches, late-night lock-ins and evenings spent gambling at the races. "He loved a drop of Scotch," Maureen O'Brien remembers. "He loved to have a good time and he loved his racehorses."

William Russell, who played Ian, interviewed in 1996.

Carole Ann Ford, who played Susan, interviewed in 1996.

There's no Maureen O'Brien one-to-one in this collection, but there are interviews with most of his other co-stars – William Russell (Ian), Carole Ann Ford (Susan), Peter Purves (Steven) and the rarely seen Jackie Lane (Dodo). Sadly, production company Reeltime never managed to cajole the late Jacqueline Hill (Barbara) into doing a *Myth Makers*, so she's represented here in a similarly styled 60-minute tribute, featuring contributions from her *Doctor Who* cohorts as well as her widower, the director Alvin Rakoff. All talk warmly of a fiercely private and kind woman who never quite got the critical attention or success she deserved.

Thankfully, her Hartnell-years buddy, William Russell, is still with us, though this DVD dates from 1996, when he was a bouncy 72. Given his, at that time, 50-plus-year career he's not short of a few acting yarns, casually invoking Charlie Chaplin, Marlon Brando and Sophia Loren with same ease as he does Mervyn Pinfield and Patrick Cargill. Legend.

Carole Ann Ford's chat is a patch-up of a smudgily recorded interview from 1985 and another, more impressively staged one from 1996. She talks candidly about the limitations of Susan's character and her attempts to reinvent herself, post-*Doctor Who*, playing a 'woman of the night' in a 1965 *Public Eye*. "I had irate mothers ringing me up and writing to the BBC saying how dare she do this," she says.

That frustration with character development (or lack of it) is shared by Jackie Lane, who played the role of Dodo (yes, her of the regenerating accent) from *The Massacre of St Bartholomew's Eve* (1966) onwards. Which was, it appears, one of the reasons she ditched acting to become an agent (later representing, fact fans, Janet Fielding among others).

Less publicity shy than Jackie Lane (this DVD remains one of the only *Who*-related interviews she's ever done) is the ebullient Peter Purves, erstwhile *Blue Peter* presenter and owner – when this interview was recorded at least – of an enviably handsome country pile that we get an exhaustive tour of here.

Though he's let down by his occasionally broken memory ("I don't really remember very much," he apologises), he's a robust defender of his Doctor. "I think he was definitive," he says proudly. "He created from nothing this weirdo who is *Doctor Who*."

Forty-two years on from William Hartnell's death, this is a fine, equalising tribute to a man too frequently dismissed as an intolerant grouch. "His tetchiness," Carole Ann Ford says here, "was a very thin cover for a very soft and gentle man." **STEVE O'BRIEN**

Vicki (Maureen O'Brien), Ian, Barbara (Jacqueline Hill) and the Doctor are frozen in time at the start of *The Space Museum* (1965).

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THE DOCTOR WHO MAGAZINE Christmas Quiz

COMPILED BY **JONATHAN MORRIS**

Christmas is a time for peace and joy, for family and friends, and most importantly, it is a time for the giving and receiving of *Doctor Who* merchandise. Once the new Christmas instalment has been viewed and digested, verdicts have been reached and scores have been allocated, it's time to get back to the important job of unwrapping stuff. Followed by the magical Christmas moment when everyone goes to their rooms to watch their new TV shows and films on their own.

But it's also time for another tradition, the **Doctor Who Magazine** quiz. Now, to celebrate what has been a brilliant year for *Doctor Who*, this year's quiz is all about the 2017 season (referred to in some quarters as Series 10). All the questions in some way refer to episodes broadcast in the last 12 months (which you should note includes 2016's Christmas Special, *The Return of Doctor Mysterio*).

So as you're settling down to watch your brand-new Series 10 DVD or Blu-ray box set, or kicking back with your downloads or off-air recordings, you should pay close attention because all the answers for this year's quiz are in there... somewhere. You may need to watch with one finger hovering over the 'pause' button, you may need to switch on the subtitles, but they are all there.

And while this quiz should hopefully be fun, like Christmas, there is also a serious side to it. Because you can win stuff. To be precise, the five highest-scoring entries will win a year's free subscription to **DWM**. You don't necessarily have to have answered them all correctly, you just need to be in the top five. Once you have your answers, simply email them to *dwm@panini.co.uk*, remembering to put **CHRISTMAS QUIZ** in the email subject line. And don't forget to include your postal address. The closing date is **Friday 5 January,** and any entries received after that date will be ignored no matter how correct they are.

So, beginning with *The Return of Doctor Mysterio*, your *Doctor Who* viewing quest begins...

Terms and Conditions: The competition opens on Thursday 14 December and closes at 23.59 on Friday 5 January 2018. One entry per person. The competition is not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the five highest-scoring entries. In the event of a tie, the five winners will be randomly selected by MRM. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

DO YOU THINK THERE'S A CONNECTION?

"I love humans – always seeing patterns in things that aren't there," the Eighth Doctor once said. And, true enough, there are all sorts of connections in *Doctor Who* if you know where to look. So, for our first round, all you need to do is to work out what links:

1. Poetry; time; how space kills you
2. *Flatline*; the first 30 minutes of *The Pilot*; *Knock Knock*
3. *The War Games*; *Amy's Choice*; *Knock Knock*
4. *The Gunfighters*; Inspector MacKenzie investigates a disappearance; *Empress of Mars*
5. *The Ark in Space*; *The Invasion of Time*; *The Pyramid at the End of the World*
6. Florence Finnegan; the Master; Miss Foster; Douglas
7. A "grotty" planet; a planet rich in diamonds; a planet rich in quartz; a planet visited by the Second Doctor and Jamie; a planet without a conscience
8. A Dalek landing site; a carving of the Master; Bill's second TARDIS trip; the Pandorica transmitters (among others)
9. A Dalek landing site; an observation by Tegan; a sign outside the vault; a story told by Nardole
10. Stuart Hyde's wall; a statue of Eros (according to Peri); a member of LINDA; the screen at "Fake news central"

WHAT'S THE USE OF A GOOD QUOTATION?

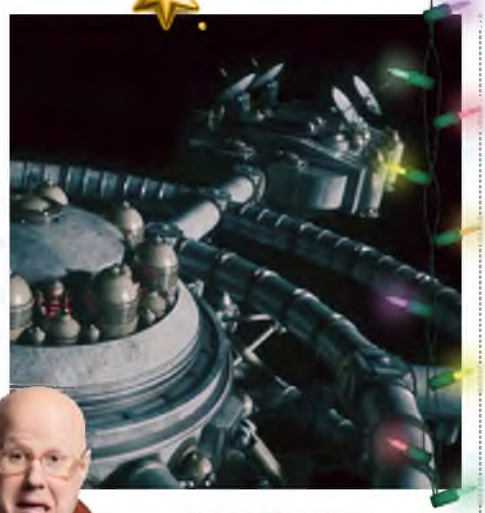
"I'm happy, I hope that you're happy too," says the Doctor in *Smile*, not-quite quoting *Ashes to Ashes* by David Bowie. But in which episodes do we hear somebody quote:

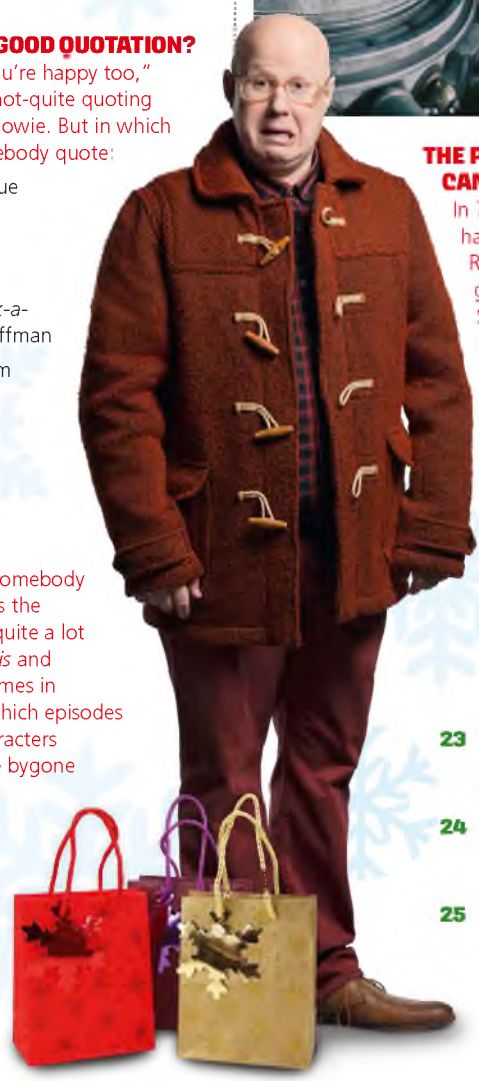
11. The opening monologue from *Star Trek*
12. A protest song by the Plastic Ono Band
13. *The Story of Little Suck-a-Thumb* by Heinrich Hoffman
14. A recurring phrase from the *Star Wars* films
15. An apocalyptic ditty by Tom Lehrer

TITLE – EXTREMIS. DOWNLOADING.

It's always exciting when somebody in a *Doctor Who* story says the title out loud. It happens quite a lot in *The Pilot*, *Smile*, *Extremis* and *Oxygen* and a couple of times in *Empress of Mars*. But in which episodes from the past year do characters mention the titles of these bygone stories/episodes?

16. *World War Three*
17. *Sleep No More*
18. *The Romans*
19. *Last of the Time Lords*
20. *The Chase*





THE PEOPLE WHO CAME BACK FOR MORE

In *The Pilot* the Doctor has photographs of River Song and his granddaughter Susan on his desk. But in which episodes do we catch a second glimpse of:

21. A 19th-century historical figure met by the Eleventh Doctor and Amy
22. An historical figure who passed on a message from the answer to question 21
23. An historical figure met by the Tenth Doctor and Rose
24. An historical figure met by the Tenth Doctor and Martha
25. An historical figure met by the Seventh Doctor and (probably) Mel

WE NEED TO HAVE A TALK ABOUT YOUR TASTE IN MUSIC

In *Knock Knock* we are treated to not one but two hits by Little Mix: *Black Magic* and *Weird People*. But in which episodes from the past year do we hear the following?

26. *Love Will Tear Us Apart* by Joy Division
27. *Gnosienne Number 1* by Erik Satie
28. *Loaded* by Primal Scream
29. *Midnight, the Stars and You* by Al Bowlly
30. *Violin Sonata #1 in G Minor* by Johann Sebastian Bach

REAL PAINTINGS PAINTED BY REAL PEOPLE

The Doctor's study in *The Pilot* is decorated with paintings including Rembrandt van Rijn's *Self Portrait with Two Circles*. But which episodes from the past year feature the following pieces of artwork?

31. *La Gioconda* by Leonardo Da Vinci
32. The cover of *The Defenders #109*
33. The inner sleeve of *When Doves Cry* by Prince (two possible answers)
34. The sleeve of *"Heroes"* by David Bowie
35. *The Adoration of the Golden Calf* by Nicolas Poussin

FOOD FROM ANOTHER PLANET

Food was a running theme of the 2017 series, from Bill's chips to repeated talk of bacon sandwiches and a number of Chinese and Mexican takeaways. But which episodes mention:

36. Lapland mutton
37. Jelly babies
38. Vegan wraps
39. Lasagne
40. Spagbol

Christmas Quiz

WHO FROWNED ME THIS FACE?

Before he appeared as the Twelfth Doctor, Peter Capaldi had previously appeared in *Doctor Who* as Pompeiian marble trader Caecilius. In a similar vein, which *characters* from the 2017 series were played by actors who had previously appeared as:

41 The bane of a cat's life

42 A trader who enjoys Schubert

43 The Squire's son

44 The former owner of a paper shop

45 A specially grown lab rat

BACK IN TIME FOR TEA?

During *The Pilot*, the Doctor travels back in the TARDIS to provide Bill with more photographs of her mum. But in which stories do we learn that he:

46 Was a second-class Vestal Virgin

47 Met Pope Benedict IX

48 Was an honorary guardian of the Tythonian hive

49 Played bass for Quincy Jones

50 Met an emperor made of algae

FAMOUS LAST WORDS

"We shoot ourselves in the back," turns out to be the final words said by John Simm's Master (on screen at least). But his incarnation of the Master wasn't the only casualty of the 2017 series. Which characters joined the dearly departed shortly after saying:

51 "Look, I'm smiling! Smiling!"

52 "Bill, I'm not real! Bill!"

53 "We surrender. What more do you want?"

54 "It's been a privilege, however brief, to command you, but all good things come to an end."

55 "There's a carving of a fish."

I MAKE PICTURE FOR YOU. YOU LIKE?

In *World Enough and Time* Bill spends ten years poring over frozen images of the Doctor. Hopefully it won't take you that long to identify which ten episodes these memorable images come from.

A MIXED BAG OF QUESTIONS

And finally, here are ten questions that defy categorisation.

66 What misfortune befalls Bill on Mars and in Scotland?

67 What is the name of Nardole's ex-girlfriend, who left him for an AI?

68 What initialism is quoted by Yates and Peach?

69 What is Bill worried about doing that Erica did once?

70 What deterrent to those in need of advice and assistance returns after 51 years?

71 How does the Doctor summarise the plot of *The Time Warrior* in *Robot, Listen* and *The Doctor Falls?*

72 Martha saw it four times, the Eleventh Doctor exploited it and the Monks took the credit for it. What is it?

73 If *All Roads Lead to Rome* is 82, *Golden Death* is 79 and *Silver Nemesis* is 47, what is *Oxygen?*

74 The Vatican library has it; the Picts' hall doesn't. What is it?

75 How do Larry and Shireen describe the same shooting location?

Good luck – and Merry Christmas! DWM

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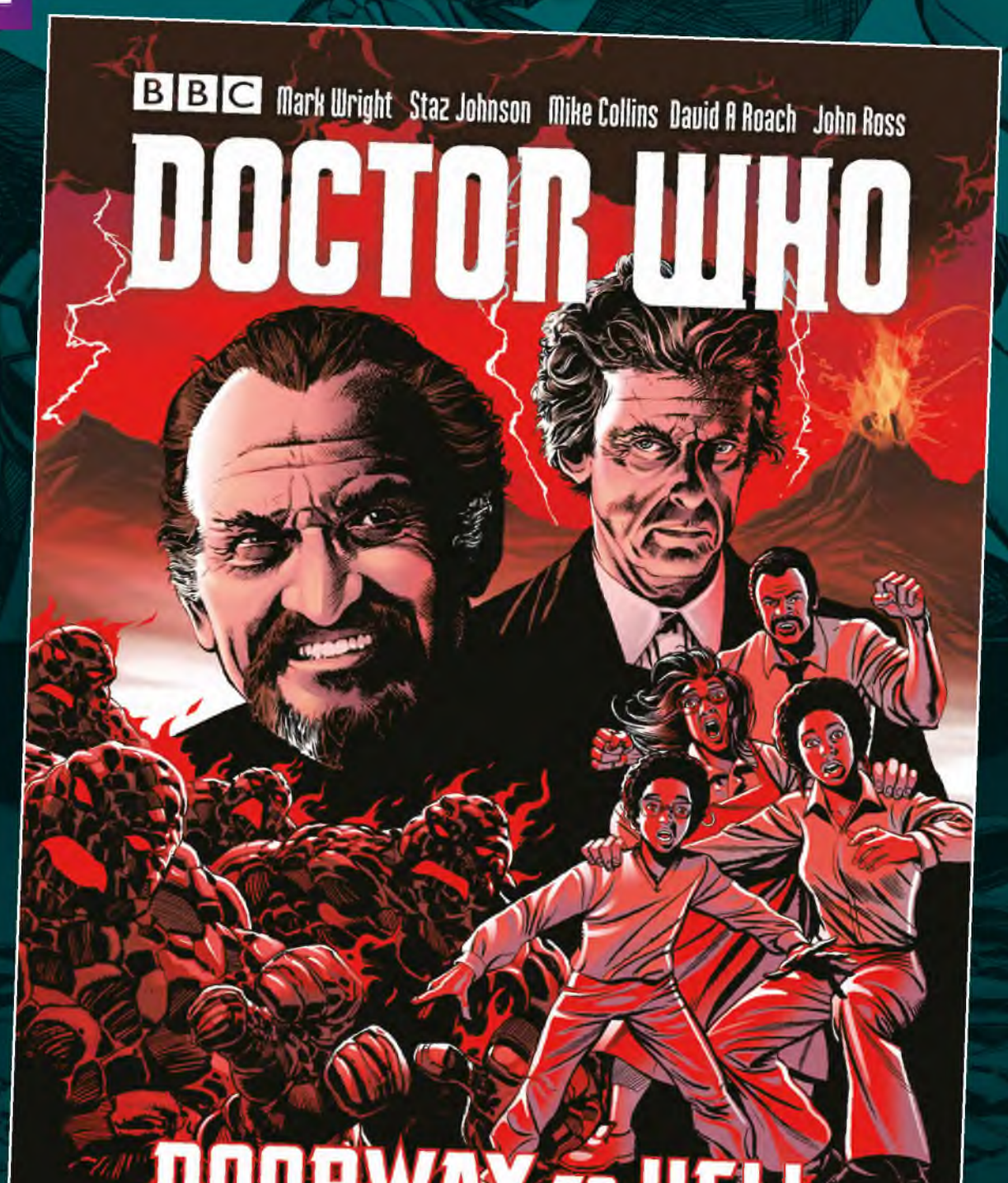

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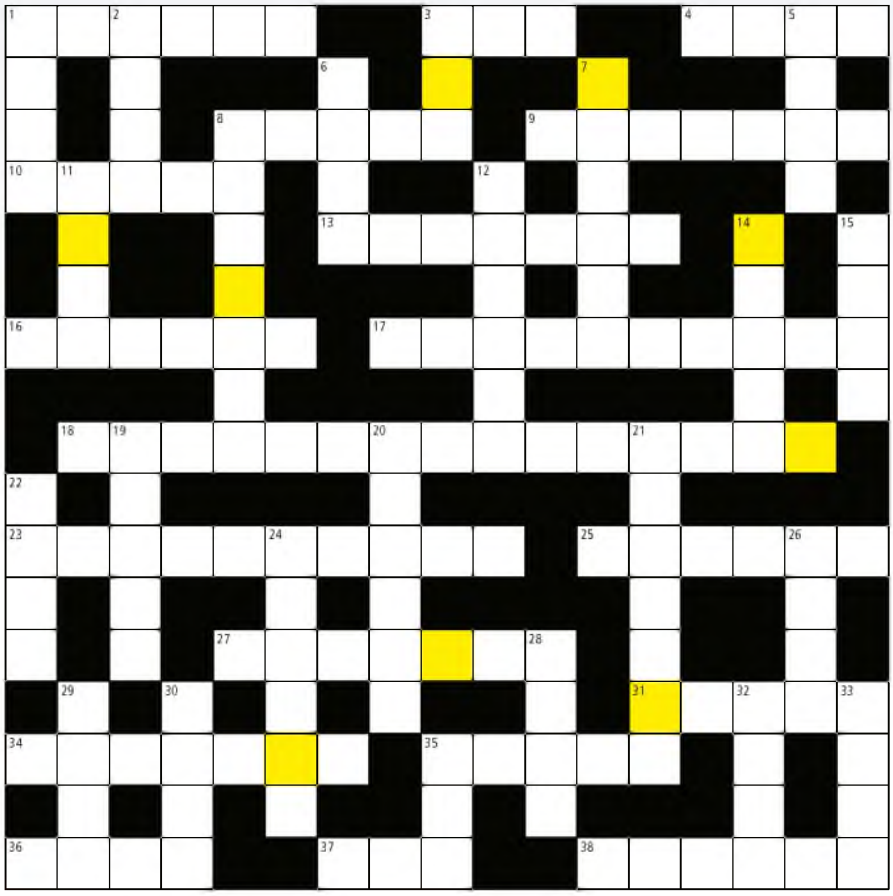
Doctor Who: The Complete Series 10 box set is out now on DVD and Blu-ray. The set includes the 12 episodes from the 2017 series of *Doctor Who* – starring Peter Capaldi as the Doctor, Pearl Mackie as Bill and Matt Lucas as Nardole – as well as the 2016 Christmas Special *The Return of Doctor Mysterio*.

There's also a host of special features including interviews with the series' cast and writers, deleted scenes, audio commentaries, *Doctor Who: The Fan Show* and the binaural sound edition of episode four, *Knock Knock*. *Doctor Who: The Complete Series 10* is available now, priced £36.99 on DVD and £39.99 on Blu-ray. It's also available as a limited-edition Blu-ray Steelbook, priced £47.99. **DWM** has **FIVE** copies of the Blu-ray to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of a guest star from one of the *Doctor Who* Christmas Specials.



ACROSS

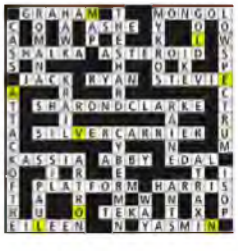
1 Clara cooked one in the TARDIS (6)
3 (and 9 Across) The Doctor implied he'd given this to Rose Tyler as a Christmas gift (3,7)
4 (and 38 Across) The First Doctor encountered him on a brief trip to Hollywood (4,6)
8 One of the Company's employees on Pluto (5)
9 See 3 Across
10 Employee at Agrofuel Research Operations (5)
13 (and 33 Down) Kroagnon's crowning achievement (7,4)
16 See 1 Down
17 One of these abducted Donna Noble (5,5)
18 (and 23 and 25 Across) The First Doctor's festive message (1,5,9,2,3,2,3,2,4)
27 (and 12 Down) Played Madame Kovarian (7,6)
31 A Thal (5)
34 The Master used one to spy on the Doctor (7)
35 Nero wanted to feed the Doctor to them (5)
36 The Sycorax made him stand on the roof (4)
37 Companion returning this Christmas (3)
38 See 4 Across

DOWN

1 (and 16 Across) It rewrote Donna's past (4,6)
2 Friend of Sarah Jane Smith's son Luke (4)
3 Amy dressed for this city in *The Hungry Earth* (3)
5 Crewmember aboard the Moonbase (4)
6 One of the Van Baalen brothers (4)
7 She was controlled by the Great Intelligence (6)
8 Working title for *Survival* (7)
11 Caecilius' family settled here (4)
12 See 27 Across
14 The Master offered to take her to see whirlpools of gold on Catrigan Nova (6)
15 One of Florence Finnegan's henchmen (4)
19 The Doctor has an extra one of these (5)
20 Rost, Flast, Varne and Threst (6)
21 _____ Lane – where it all started (7)
22 The Master referred to the Racnoss ship as a "Christmas that came to kill" (4)
24 Aliens introduced on New Year's Day 1972 (6)
26 Angela Whittaker's partner (4)
28 A Sontaran (4)
29 The __-__ Foundation (2-2)
30 The ____ Canyon Dam – where Canton 'shot' Rory Williams (4)
32 Artificial intelligence based in Wales (1,1,1,1)
33 See 13 Across
35 Colleague of Harvey (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MOVELLAN

Win! SHADA BLU-RAY

BBC Worldwide has released a new edition of the 'lost' Fourth Doctor serial *Shada* on DVD, Blu-ray and digital download.

Written by Douglas Adams, the story sees the Doctor and Romana summoned to Cambridge by the retired Time Lord Professor Chronotis, who has lost a book that he has stolen from Gallifrey...

This version of *Shada* combines the remastered live-action footage from 1979 with new colour animation and model work. It also features newly recorded voices of the original cast – including Tom Baker as the Doctor and Lalla Ward as Romana – performing the script, and a specially composed incidental music score by Mark Ayres.

DWM has **FIVE** copies of the Blu-ray to give away. To be in with a chance of winning one, correctly answer the following question:

Which fearsome creatures does K9 battle in *Shada*?

A Krargs
B Kraals
C Krolls

Win! THE FIRST DOCTOR ADVENTURES CD BOX SET

The First Doctor Adventures: Volume One is the start of a brand-new series of audio adventures starring David Bradley as the First Doctor, Claudia Grant as Susan, Jemma Powell as Barbara, Jamie Glover as Ian and James Dreyfus as the Master.

In *The Destination Wars* by Matt Fitton, the TARDIS arrives at a gleaming utopia in the Space Year 2003. Has the Doctor truly brought Ian and Barbara home, to glimpse their future? The time travellers are in a world at war and the Doctor must confront his past...

In *The Great White Hurricane* by Guy Adams, rival gangs turn streets into battlegrounds, and the TARDIS crew are caught in the crossfire. As the hunt for a fugitive turns ever more desperate, a blizzard descends. Soon the snow will prove as deadly as any weapon...

The First Doctor Adventures is available from *bigfinish.com* in January, priced £23 for the CD box set or £20 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD box set to give away. To be in with a chance of winning, correctly answer this question:

Which actor originally starred as the very first Doctor in *Doctor Who* from 1963-66?

A William Hurndell
B William Hartnell
C William Russell

Win! THE DOCTOR WHO AUDIO ANNUAL CD

The Doctor Who Audio Annual features a selection of stories that were first published in the *Doctor Who Annuals* from the mid-1960s to the mid-1980s. Presented here on audio for the first time, the stories are read by Peter Purves (who played Steven), Anneke Wills (Polly), Geoffrey Beevers (the Master), Matthew Waterhouse (Adric) and Nicola Bryant (Peri).

The Sons of Grekk features the First Doctor; *The King of Golden Death* features the Second Doctor, Polly and Ben; *Dark Intruders* features the Third Doctor, Jo and the Brigadier; *Conundrum* features the Fourth Doctor, Adric and K9; *The Penalty* features the Fifth Doctor; and *The Real Hereward* features the Sixth Doctor and Peri. Also included on the CD are readings of two essays from the 1960s annuals.

The Doctor Who Audio Annual is out now on CD from BBC Audio, priced £13.25. We have **FIVE** copies to give away. For your chance to win one, correctly answer this question:

Which of these stories featured in the second *Doctor Who Annual*?

A *Mission for Duh*
B *Mission for Doh!*
C *Mission for Zoe*

Win! THE DÆMONS OF DEVIL'S END DVD

New from Koch Media is *The Dæmons of Devil's End*, a DVD box set that includes *White Witch of Devil's End* and *Return to Devil's End*, two productions inspired by the 1971 *Doctor Who* TV story *The Dæmons*.

White Witch of Devil's End is an anthology of tales starring Damaris Hayman, who reprises her role as Olive Hawthorne from *The Dæmons*. The stories follow Olive's journey from childhood to her final days as the protector of Devil's End. But what will happen when she reaches the end of her life? Who will protect the townsfolk then?

Also included on the release is *Return to Devil's End*, a 1993 documentary that revisits *The Dæmons*' filming location with the serial's director Christopher Barry and members of the original cast, including Jon Pertwee and Nicholas Courtney. Special features include rare archive film and photos.

The Dæmons of Devil's End is available now from Koch Media priced £19.99. **DWM** has got **FIVE** copies to give away. For your chance to win one of them, correctly answer the following question:

What is the name of the village pub seen in the 1971 story *The Dæmons*?

A The Cloven Hoof
B The Devil's Punchbowl
C The Nag's Head

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

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Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA **BIG FINISH** **RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED JANUARY

The First Doctor Adventures: Volume One

While *Twice Upon a Time* will be Peter Capaldi's last performance as the Twelfth Doctor for the foreseeable future, it's far from being all over for David Bradley's take on the First: straight after the Christmas Special, he returns in *The First Doctor Adventures*, a new audio series featuring the original TARDIS crew. Completing the cast are Claudia Grant, Jamie Glover and Jemma Powell, who last starred alongside him as actors Carole Ann Ford, William Russell and Jacqueline Hill in *An Adventure in Space and Time* – the 2013 dramatisation of *Doctor Who*'s origins.

"When we did *An Adventure in Space and Time*, there was no indication that it had a future," recalls Claudia. She plays Susan, the role originated by Ford, in *The First Doctor Adventures*. "I think we all hoped that it would go on, just because we all had so much fun and got on so well, but you *always* hope – you never think it will actually happen."

Jamie, who inherits Russell's role of Ian Chesterton, remembers more optimism. "I think there were a few whispers – 'Maybe we should try and recreate the Marco Polo episodes' – and stuff like that," he says, "but I couldn't tell how serious they were at the time."

"Mark Gatiss, who wrote *Adventure*, said, 'Oh, there'll be an afterlife, there's always an afterlife with *Doctor Who*'," adds Jemma Powell, who's taken over from Hill as Barbara Wright. "I didn't really know what he meant – but now I do! It's really lovely to carry on the story, and also to be back with all these guys."

"To see Jemma and Claudia and Jamie again has been a real treat," says David Bradley, "and that was one of the things I was most looking forward to. Jemma said at one point, 'Here we are, just the four of us together again', and it was almost like I was the Doctor meeting up with his old companions."

David Bradley in the Big Finish studios.

While David has just reprised the Doctor on screen, and Jemma has played Barbara opposite the likes of Ford and Russell in a pair of 2016 audios, Claudia and Jamie's takes on Susan and Ian are largely new, having only previously appeared in brief recreations of classic *Doctor Who* scenes during *Adventure*. What have they learned about their characters during the new recording sessions?

"Susan is tough, I think," says Claudia. "She's quite punchy. She's also quite young, but she likes to be treated like an adult even though she isn't one. She's often the 'Oh, help me!' character, but I enjoy it more when she gets to fix the problems. I think that was Carole's complaint with Susan as well – she didn't get to be as badass as she wanted to be – so I like it when Susan gets to be a bit badass."

"The scenes that we recreated before were about Barbara and Ian's incredulity at what was happening," Jamie points out. "It was the astonishment of 'How could this possibly be the case?' whereas in these stories, they are the companions now. They're into the groove, as it were, so they have a relationship with the Doctor which is not just about suspicion. It's a bit more stable, and they've found a way to interact with each other on a day-to-day basis."

"These episodes are so beautifully written," says David Bradley, smiling. "Back when we first started, I thought maybe they were old scripts that had been rescued from obscurity – that they'd been written at the time, but not ever filmed

The cast of *Doctor Who*, as seen in the 2013 drama *An Adventure in Space and Time*: David Bradley as William Hartnell (as the Doctor), Jemma Powell as Jacqueline Hill (as Barbara Wright), Jamie Glover as William Russell (as Ian Chesterton) and Claudia Grant as Carole Ann Ford (as Susan Foreman).

WRITTEN BY Matt Fitton, Guy Adams

STARRING

David Bradley ..... The Doctor
Claudia Grant ..... Susan
Jemma Powell ..... Barbara Wright
Jamie Glover ..... Ian Chesterton
James Dreyfus ..... The Master
Raymond Coulthard ..... Robac/Servers/Dalmari
Sian Reeves ..... Tanna
Deli Segal ..... Reena
Jackson Milner ..... Patrick
Cory English ..... Daniel
Carolina Valdes ..... Rosalita
Ronan Summers ..... O'Connell
Christopher Naylor ..... Policeman/Gang Member

An early incarnation of the Master (James Dreyfus) encounters the Doctor and his companions in the second story of the new box set, *The Destination Wars*.

– because they had that flavour of authenticity about them. I was surprised and delighted that they're all spanking new episodes, in the style of the old ones."

"They definitely do feel like period scripts," agrees Jamie. "It's an indefinable thing, but it's done very skilfully – they absolutely feel like they're of the 1960s."

"I wonder what it would be like to film these episodes?" David ponders. "They're very ambitious, with some big set pieces. It would be interesting to see if anybody would be up for filming them. I love playing it enough to want to be a part of that!"

The series' first volume, which will be available to download on Christmas Day, contains two four-part serials. The first is *The Destination Wars*, which takes the TARDIS to the futuristic City during Space Year 2003.

"I wanted where they arrived to be a 1960s version of a future utopia," explains writer Matt Fitton. "It's what 2003 might be like in the imaginations of Ian and Barbara, with hover-cars and skyscrapers and clean air. They believe that they've come home, but in the wrong time – but things are far more complicated than that."

The guest cast includes James Dreyfus as an early incarnation of the Master. "He's introduced as this mysterious figure called the Inventor, who seems to be helping out the people of this world," says Matt. "He provides them with all these technological wonders to make life better and simpler and more efficient, but he has a secret purpose behind it all, and it involves creatures that are living outside the City and burrowing underneath.

"There's a simplicity, in those early stories, in just taking a terrible situation and dropping our friends into the middle of it." GUY ADAMS

Originally, I was going to leave it as 'the Inventor' and never name him as the Master, but partway through the writing process [producer] David Richardson said, 'Let's just go for it!'"

"James tends to get offered roles that are quite comic, quite camp, along the lines of the roles he played in *Gimme Gimme Gimme* and *The Thin Blue Line*, but his range is far beyond that," says David Richardson. "Anybody thinking of this Master in terms of comedy roles they might have seen James in couldn't be more mistaken. He's absolutely terrifying in this role. I think he's probably closest, if I was to choose another incarnation of the Master, to Derek Jacobi's: he's really powerful, really threatening and sinister. He scared the life out of me!"

The second story is *The Great White Hurricane*, written by Guy Adams and set in New York during the Great Blizzard of 1888. "It was a huge weather front which hit the Eastern seaboard of the United States," Guy explains. "It killed more than 400 people, and the snow drifted as high as 55 inches in some places. The really interesting thing about it, to me, was the fact that the whole of New York City ground to a halt. This is a more ancient form of New York City than perhaps we're used to, but the idea of one of the most huge, indomitable cities in the world basically becoming a no-go zone sparked my interest."

Guy was also inspired by the structure of early *Doctor Who* historicals. "There's a simplicity, almost, in those early stories, in just taking a terrible situation and dropping our friends into the middle of it. It's such a brilliant way of bringing those moments from history to life – we really involve ourselves in that world. That's really what I wanted to do with this story. We take the characters, split them up as realistically as possible, drop them into this situation, and have them try and survive as the people themselves did in that real historical event."

"The interesting thing about this series," David Richardson sums up, "is that it's a recreation of an era, but it's also a reinterpretation of an era. In terms of the way we've produced it and written it, the way the sound design and the music will be done, it's as though it's a production from 1964, but the actors are doing something fresh with it. In a way, it's a bit like the Peter Cushing Dalek movies of the 1960s – they're the same characters in a different medium, and the actors are making the roles their own." **DAN TOSTEVIN**

Jemma, Jamie, David and Claudia are reunited for the recording of *The First Doctor Adventures*.

TALKING BOOK **BBC AUDIO** **RRP** £20 (CD)
RELEASED 4 JANUARY

The Ambassadors of Death

In what's set to be a big year for *Doctor Who* novelisations, BBC Audio's journey through the back catalogue continues. January's release is a Third Doctor story first published in 1987.

"The sound design for *The Ambassadors of Death* really kept me on my toes," says audio whiz Simon Power. "The story is set in a variety of different environments. There's the control room of the British Space Programme attempting to locate a missing probe, the hidden laboratory where radioactive aliens are quarantined, and the captured spacecraft where the Doctor eventually tracks down the three missing astronauts. There's also a shootout in a huge, disused warehouse."

One of the deadly aliens from the original 1970 TV version of *The Ambassadors of Death*.

Earthbound, UNIT-heavy stories like this one are always fun for Simon ("there's plenty of action, and a variety of vehicles which I make sure have plenty of roaring engines and screeching tyres and brakes"),

WRITTEN BY Terrance Dicks
READ BY Geoffrey Beevers

but the standout sequence was more unusual.

"What's really unique in *Ambassadors* is the Doctor blasting off in a conventional space rocket, as opposed to the TARDIS," he says. "He abandons all protocol almost immediately, taking control and leaving a puzzled crew back on Earth to gawp in wonderment at his dexterity and consummate space travelling skills. Classic!"

DAN TOSTEVIN

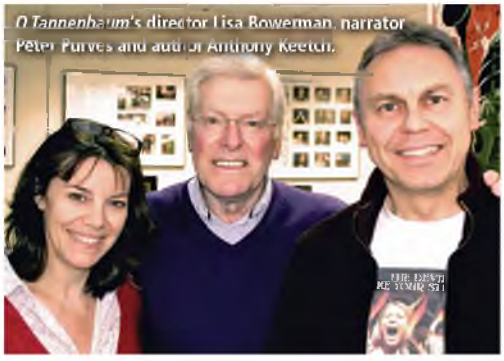
AUDIO DRAMA **BIG FINISH** **RRP** £2.99 (DOWNLOAD)
RELEASED DECEMBER

O Tannenbaum

The last regular *Short Trips* release of the year is a Christmas special.

"I wanted to write something that reminded me of the old *Doctor Who Annual* stories, in a way," explains Anthony Keetch, writer of *O Tannenbaum*. "I used to get the annuals as a kid, and it was before I could read, so I made up the stories from the illustrations. When I eventually *did* read them, I realised they bore no resemblance to the story I'd had in my head at all!"

They didn't always bear a resemblance to the TV series, either. "They're like *Doctor Who*, but not quite," says Anthony. "My memory as a child is of the later Tom Baker ones, where they just genuinely didn't make sense! I wanted that slightly offbeat, slightly weird vibe."


O Tannenbaum's director Lisa Bowerman, narrator Peter Purves and author Anthony Keetch.

Anthony's story features the First Doctor, and its forest setting has a deliberately fairytale feel. "I suppose the cornerstone of the idea was Christmas trees," he explains. "Every year, after Twelfth Night, people in my local area put their old Christmas trees out, and the recycling van comes and takes them away. I always think it's like we've defeated the Triffids, and there's all these Triffid corpses around! That's what gave me the idea of using Christmas trees – what do they feel about being chopped down and taken into a house?

"So the Doctor and Steven land in a fairytale forest with pine trees and lots of snow, and in the distance they see what looks like a fairytale cottage, which they approach. They find a small family there – the father's gone missing, and there's a little girl left alone in the cottage – and weird things are going on. These trees are not behaving in the way that trees normally do..."

WRITTEN BY Anthony Keetch
NARRATED BY Peter Purves

Peter Purves performs the story in character as Steven, and the themes of family are echoed in his narration. "Christmas can bring problems to a head within a family, or within any relationship," says Anthony. "You sort of realise that for Steven, it's actually quite lonely travelling with the Doctor, this slightly grumpy alien. He's not travelling with another human at the moment – there's no Vicki or Sara – so although Steven's with someone he obviously likes and respects, there's quite a bit of distance between them. When Steven then comes into a family situation, he realises what he's missing by travelling with the Doctor."

DAN TOSTEVIN

UPCOMING RELEASES

BOOKS

THURSDAY 11 JANUARY
■ ***Who-ology: Regenerated Edition***
by Cavan Scott and Mark Wright. BBC Books, £14.99

THURSDAY 18 JANUARY
■ ***Doctor Who and the Krikkitmen***
by Douglas Adams and James Goss. BBC Books, £16.99

TUESDAY 6 FEBRUARY
■ ***Dr Third, Dr Fifth, Dr Sixth, Dr Tenth***
by Adam Hargreaves. BBC Children's Books, £4.99 each

BOOKS – PARTWORK

WEDNESDAY 20 DECEMBER
■ ***Doctor Who: The Complete History*** **Issue 61** Panini, £9.99

WEDNESDAY 3 JANUARY
■ ***Doctor Who: The Complete History*** **Issue 62** Panini, £9.99

AUDIOS

THURSDAY 4 JANUARY
■ ***The Ambassadors of Death*** [Third Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

THURSDAY 18 JANUARY
■ ***Doctor Who and the Krikkitmen*** [Fourth Doctor] by Douglas Adams and James Goss. BBC Audio, £10 (CD)

JANUARY RELEASES
■ ***The First Doctor Adventures: Volume One*** [First Doctor] by Matt Fitton, Guy Adams. Big Finish, £23 (CD), £20 (download)
■ ***The Fourth Doctor Adventures: Series 7A*** [Fourth Doctor] by Andrew Smith, David Llewellyn, John Dorney. Big Finish, £25 (CD), £20 (download)
■ ***The Diary of River Song: Series Three*** by Nev Fountain, Jacqueline Rayner, John Dorney, Matt Fitton. Big Finish, £23 (CD), £20 (download)
■ ***The Authentic Experience*** [Sixth Doctor] by Dan Starkey. Big Finish, £2.99 (download)
■ ***Kingdom of Lies*** [Fifth Doctor] by Robert Khan, Tom Salinsky. Big Finish, £14.99 (CD), £12.99 (download)

MAGAZINES

THURSDAY 28 DECEMBER
■ **DWM** ***The 2018 Yearbook*** Panini, £5.99

THURSDAY 11 JANUARY
■ **DWM 521** Panini, £5.99

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#2: IAN THE ELF

Last Christmas (2014)

ILLUSTRATION BY **BEN MORRIS**

Christmas Eve *(obviously!)*

So we're in the sleigh, me up front with the big man doing the steering, Wolf in the back. Doing the usual routine. Roof, chimney, presents, divvy up the mince pies and onto the next. Then somehow, I don't know how, the conversation gets onto the tricky subject of the 'E word'.

"How can it be racist?" says Santa. "You *are* Elves."

"Yeah," I says. "But only *we* can call us that."

"What?"

"We can call each other Elves, that's all right. We're *allowed*. But anyone else doing it, that's offensive."

"Yeah," Wolf chips in. "It's prejudice, isn't it? Tainting us with the whole green-jerkin and pixie-hat thing."

"But you are wearing green jerkins and pixie hats," says Santa.

"Yeah," I say. "That's our *choice*. We *choose* to Elf-identify. It's not for you to judge us by."

"Oh Holy night! If I can't call you Elves, what am I supposed to call you? Santa's little helpers? Short staff?"

"That's totally size-ist!"

"Yeah, we're normal-sized, *you're* the big one," says Wolf. "Who was it who had to have the ceiling of the wooden toy workshop raised? Not us!"

"I have to call you something!" says Santa.

"How about you just call us by our *names*?" I tell him. "Treat us as Elvish beings. Yeah."

I think I'd got him with that but we'll never know, cos right then we crashed into a chimney. Total sledge-fu. Book tokens everywhere.

And Santa blames me. He gives me this right frosty look, even more frosty than normal, and tells me, "Right. That's it. No more mince pies for you, Ian."

"Hey, it's not my idea to do the deliveries all at the last minute," I tell him. "You know what that is? Bad project management. And in the middle of the night, in December? We're talking adverse weather conditions and reduced visibility."

"That's why we have Rudolph, to guide the way with his nose so bright."

"Yeah, I didn't want to have to mention this," I tell him. "But your great idea about using Rudolph's nose to lead us doesn't make sense. Cos it doesn't actually help us *see* anything up ahead, other than where Rudolph is! What we need are headlights."

Hang on, we have company. A human! Now the snow's really gonna hit the fan!

Christmas Eve *(a bit later on)*

Well, that was weird. The human, Clara, clocks Santa from the get-go. We're rumbled, I think! But then this police box turns up out of nowhere containing an angry Scotsman. He totally burns Santa and then swooshes off.

But Santa isn't having that, and decides to follow the police box in the sleigh. He even puts Rudolph on 'tracker mode' which I think he's just made up. When I ask why, he just says, "We're a-goin' on a bug-hunt, boys!" Wolf immediately grabs the only toy gun in the 'returns' bucket so I'm left to improvise my own lethal weapon with whatever's left.

"What the jingling bells is *that* supposed to be?" says Wolf.

"A balloon dog?"

I was still feeling quite light-headed from blowing them up.

"Not just any dog. A balloon Doberman Pinscher."

"How is that going to help us against alien bugs?"

"It's all very simple. Any attack is all about generating confusion and fear," I explain. "So, I'm just doing the confusion bit."

Christmas Eve

(look, it's the North Pole, it's hard to work out when it is!)

Well, Santa was totally bad-ass. "It's the North Pole, it's Christmas Day, you're dying. Who you gonna call?" It turns out we're all in something called a gestalt, which I think is a type of German car.

And then he turns to Wolf and me and says, "Bad news, boys. It's the end of the road. I won't be needing you for the finale."

"What?" I say.

"It's like we said to the humans. You're not real."

"What?"

"You're figments of the imagination, summoned up by the unconscious mind."

Well, this hit me like a ton of building bricks. Cos if you're not real, that's even worse than being an Elf. There is so much prejudice against the fictitious. 'Real-ism', I call it. If you're imaginary, that's it, you can't get a job, you can't get married, you can't vote. You might as well not exist.

"But wait a sec," I say to Santa. "I get that the base is all based on *Alien*, and you're from *Miracle on 34th Street*... so where am *I* from?"

At which point, Santa reaches into his jacket, pulls out the Christmas *Radio Times* and passes it to me. "Shona watched it this morning. It's a 'guilty pleasure'."

I look down at the TV listing. *Santa Claus: The Movie* starring Dudley Moore.

Well, now I'm not sure I *want* to exist.

As told to Jonathan Morris

Next Issue...

BBC DOCTOR WHO MAGAZINE

A new era begins

DUDLEY SIMPSON
Tributes to the prolific composer

THE FACE OF EVIL
Back to 1977 with The Fact of Fiction

"I just loved the idea of having a Dalek that was hopeless."

DWM talks to Adam Hargreaves, author and illustrator of the 'Dr Men'.

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BBC one

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"It's going to be quite emotional..."
PEARL MACKIE
On saying goodbye to Bill

EXCLUSIVE

TWICE UPON A TIME

Unlocking the secrets of the Christmas Special

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Panini magazines
ISSUE 520
January 2018

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INSIDE THIS ISSUE!

SHADA
On location with the Fourth Doctor

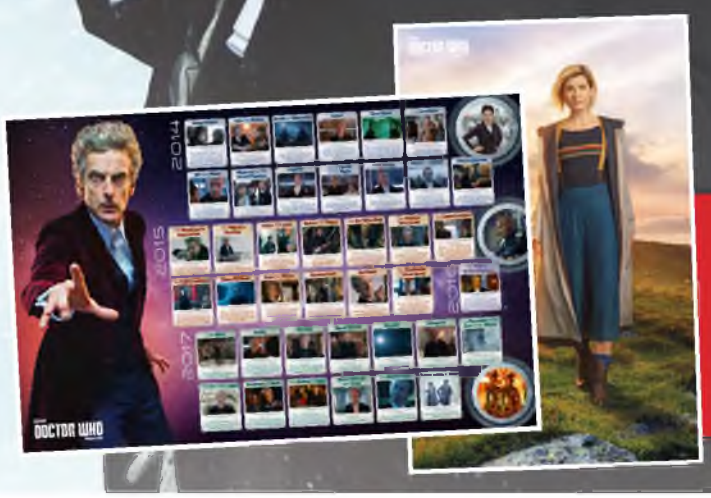
EARL CAMERON
Remembers making *The Tenth Planet*

PADDY RUSSELL
Tribute to the director of *Pyramids of Mars*

THE DOCTOR, THE WIDOW AND THE WARDROBE
A festive Fact of Fiction

PLUS!
NEWS, REVIEWS, INTERVIEWS, COMPETITIONS AND MUCH MORE

TOO MUCH FOR ONE TIME LORD
Exclusive visit to the set of the Christmas Special



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Featuring the 13th Doctor and a complete guide to the 12th Doctor's episodes

BBC DOCTOR WHO MAGAZINE™